SANSKRIT & PRAKRIT MAHĀKĀVYAS

वर्णी दि. जैन (शोध) संस्थान
3344
(ग. वि. दि. जै.) वाराणसी

—RAMJI UPADHYAYA

वर्ग संख्या................ प्राप्ति-संख्या....................

ग्रन्थ-कार्ड
श्री गणेश वर्णी दि० जैन (शोध) संस्थान
ग्रन्थागार
नरिया, वाराणसी-५

ग्रन्थ नाम....संस्कृत और प्राकृत महाकाव्य
लेखक....रामजी उपाध्याय.................

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SANSKRIT AND PRAKRIT MAHĀKĀVYAS

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Dedicated

to

Dr. Baburam Saksena

INTRODUCTION

The *Sanskrit and Prakrit Mahākāvyas* is a thesis approved for the D. Phil., degree of the University of Allahabad in 1945. In this thesis emphasis is laid on the Prakrit Mahākāvyas with a view to bring them in limelight. Very little work has been so far done on Prakrit poems whereas Sanskrit Mahākāvyas severally or even as a class have been receiving comprehensive treatment at the hands of competent critics. The present work, however, has a different approach from the earlier ones in presenting a comparative study of Sanskrit and Prakrit Mahākāvyas, and also in investigating the contribution of Prakrit Mahākāvyas to the treasure of ancient Indian literature with reference to their peculiar characteristics, aims and objectives. As the readers would realise through the perspective of a comparative study, the Prakrit poems have some distinctive points in respect of their plot, characterisation, description, narration, metres, style and emotional effects.

The number of Sanskrit Mahākāvyas during the ancient period rose to thousands of which several hundreds have been printed and published. Within the body of the present work it was impossible to refer to all these works. With a view to concentrate on the representative Mahākāvyas of well-recognised merit I have selected the following works for comparison.

(1) The *Mahābhārata*.
(2) The *Rāmāyaṇa*.
(3) The *Buddhacarita*.
(4) The *Saundarananda*.
(5) The *Raghuvaṃśa*.
(6) The *Kumārasambhava*.

(7) The *Kirātārjunīya*.
(8) The *Śiśupālavadha*.
(9) The *Naiṣadhīyacarita*.

These poems represent the days of pristine glory of Sanskrit as also the poetic thoughts of the artists from earliest times to the twelfth century A. D.

The Prakrit Mahākāvyas have been selected from the three main streams of the language. viz. Pāli, Mahārāṣṭrī and Apabhraṁśa. Out of these three, the Mahārāṣṭrī has preserved two epics—the *Setubandha* and the *Gauḍavadha* which have an important place in the galaxy of ancient Indian poetry. The Apabhraṁśa has preserved a large number of *Carita-Mahākāvyas*. These poems present novel trends which were more significantly developed later in the Mahākāvyas composed in provincial languages. Of the Apabhraṁśa Mahākāvyas the following have been selected for study herein:

(1) The *Bhaviṣyadatta Kathā*.
(2) The *Yaśodharacarita*.
(3) The *Nāgakumāracarita*.
(4) The *Sudarśanacarita*.
(5) The *Karakaṇḍucarita*.

These poems represent a period from the seventh century to the eleventh century A. D.

Pāli, specially during the ancient period, did not have a significant bias towards poetry. Of Pāli poems I have selected the *Jinacarita* and the *Jinālaṅkāra* to represent the language.

The Mahākāvyas in Sanskrit and Mahārāṣṭrī have preserved the Vedic traditions whereas the Apabhraṁśa and Pāli have stood respectively for Jinistic and Buddhistic traditions. Thus the present work presents a panoramic view of the artistic compositions of the master-minds of various cultural traditions of ancient India.

India has developed a scientific and elaborate theory of literary criticism in works on poetics from earliest times till up to date. In my opinion these works serve as the best means to bring home to the readers' mind the charms of Indian poetry. Yet it is not the only way to command the all-round understanding of our literary heritage. The application of European standards of criticism does reveal some fresh points of appreciation of Indian poetry. With this view I have adopted at large the European system of criticism in this work wherever I have deemed it suitable for my purpose.

I regard it my duty to express my deep sense of gratefulness to my revered teacher, Dr. Babu Ṛam Saksena, M. A., D. Litt. He took interest in guiding the work and specially showing the way in which a critic should develop an open and impartial mind in dealing with a topic of the type incorporated in the present work. As homage to him and his qualities as a great scholar and teacher, this book is dedicated to him,

VARANASI.

Dīpāvali, 1962

Ramji Upadhyaya

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Chapter I

THE MAHĀKĀVYA

NAME

The word Mahākāvya is synonymous with Sargabandha.[1] The term, Sargabandha, has generally received priority in the definitions of the Mahākāvya as laid down by rhetoricians. The *Rāmāyaṇa*, which is the first poem divided into Sargas, seems to have given the idea of the name Sargabandha. The *Rāmāyaṇa*, however, nowhere assumes the title Mahākāvya or Sargabandha but at one place it has been referred to as a Kāvya with the epithet *mahat* in the following stanza :

> किं प्रमाणमिदं काव्यं का प्रतिष्ठा महात्मनः ।
> कर्त्ता काव्यस्य महतः क्व चासौ मुनिपुंगवः ॥ VII. 94.23.

The name Mahākāvya first appears in the colophons of the *Buddhacarita* and the *Saundarananda* of the first century A. D. and also in the colophons of the *Setubandha*, the *Kumārasambhava*, the *Raghuvaṃśa* etc. It is, however, not certain that these colophons are from the hands of the authors. They may be later additions. Māgha, in the seventh century, refers to the Mahākāvya form of literature in the stanza

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[1] Āśvāsabandha and Sandhibandha are the names of Mahākāvyas respectively in Mahārāṣṭrī Prākrit and Apabhraṃśa.
Śāradātanaya, *Bhāvaprakāśana* Chap. IX. P. 282.

> विषमं सर्वतोभद्र-चक्र-गोमूत्रिकादिभिः ।
> श्लोकैरिव महाकाव्यं व्यूहैस्तदभवद्वलम् ।।
>
> Śiśupāl. XIX. 41

The name Sargabandha is quite significant and accurate in so far as the formal construction of a poem is concerned while the name Mahākāvya justifies its appropriateness if we take into account the essential characteristic of this type of literature, viz. Kāvya (Poetry). In due course of time, the name Mahākāvya became more popular, Sargabandha finding a place in definitions of the rhetoricians mainly.

The word Mahākāvya is formed by compounding the two words, *mahat* (big) and Kāvya (poem) and as such the term stands for a big poem. As the term signifies, poetry is the essence of this type of literature. But the meaning derived from the term itself is not exhaustive enough to lay down clearly what a Mahākāvya stands for.

Of Indian rhetoricians, Bhāmaha comes first with the definition of the Mahākāvya.

> सर्गबन्धोऽभिनेयार्थं तथैवाख्यायिकाकथे ।
> अनिबद्धं च काव्यादि तत्पुनः पंचधोच्यते ।।
> सर्गबन्धो महाकाव्यं महतां च महच्च यत् ।
> अग्राम्यशब्दमर्थ्यं च सालंकारं सदाश्रयम् ।।
> मंत्रदूत-प्रयाणाजि-नायकाभ्युदयैश्च यत् ।
> पञ्चभिः संधिभिर्युक्तं नातिव्याख्येयमृद्धिमत् ।।
> चतुर्वर्गाभिधानेऽपि भूयसार्थोपदेशकृत् ।
> युक्तं लोकस्वभावेन रसैश्च सकलैः पृथक् ।।

नायकं प्रागुपन्यस्य वंशवीर्यश्रुतादिभिः ।
न तस्यैव वधं ब्रूयादन्योत्कर्षाभिधित्सया ।।
यदि काव्यशरीरस्य न स व्यापितयेष्यते ।
न चाभ्युदयभाक् तस्य मुधादौ ग्रहणं स्तवे ।।

Bhāmaha, Chap. I. 18-23.

This definition became almost classical and with slight variations and improvements it was adopted by later rhetoricians also. The *Kāvyādarśa*,[1] the *Agnipurāṇa*[2], the *Kāvyānuśāsana*[3] of Hemacandra, the *Pratāparudra-yaśobhūṣaṇa*[4] of Vidyānātha and the *Sāhityadarpaṇa*[5] of Viśvanātha have essentially the same definition. Rudraṭa in the *Kāvyālaṅkāra*,[6] takes an independent view of the characteristics of Mahākāvya literature. We may now discuss these definitions dealing with various points contained therein. It may be pointed out at the outset that the Mahākāvya is a composition in verse, which fact has not been indicated by rhetoricians generally.

THE CANTO

According to Bhāmaha, the poems composed in Sargas (cantos) are Mahākāvyas. Daṇḍin remarks that these cantos should not be very long. Almost all the later rhetoricians agree with Daṇḍin with respect to the length of the cantos. Hemacandra refers to the various names of cantos in Sanskrit, Prākrit, Apabhraṃśa, and Grāmyabhāṣā as Sarga, Āśvāsa, Sandhi, and Avaskandha respectively. Viśvanātha adds that there should be more than eight cantos in a Mahākāvya and each canto should suggest the subject matter of the following canto in its concluding portion.[1] According to him, the cantos in Apabhraṃśa Mahākāvyas are named Kuḍavaka[2] and in Ārṣa Mahākāvyas the cantos are named Ākhyāna as in the *Mahābhārata*. The *Īśānasaṃhitā*, however, lays down that the number of cantos in a Mahākāvya should not exceed thirty.[3] The *Sāhityadarpaṇa* plans the name of the Sargas with reference to the story contained therein.

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[1] Chap. 1. 14-22., [2] Chap. 337., [3] P. 330. [4] P. 96., [5] Chap. VI. 315-327., [6] Chap. XVI. 5-18.

THE HERO

Bhāmaha says that the hero should be prosperous and dignified. He should be introduced in the beginning along with the description of his family, his prowess, and learning. He should figure prominently throughout the body of the Mahākāvya. Daṇḍin remarks that the hero should be wise and sublime. According to Rudraṭa, the hero is a ruling prince' He may be real or imagined.[4] He should be attached to the three aims of life, viz., *Dharma* (Duty), *Artha* (Attainment of material prosperity), and *Kāma* (Love). He should be powerful, meritorious, and eager to conquer his opponents. The rival of the hero

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1. नातिस्वल्पा नातिदीर्घाः सर्गा अष्टाधिका इह ।

2. Kaḍaraka and Kāḍavika are the different readings for Kuḍavaka. The Apabhraṃśa Mahākāvyas, treated herewith, have been divided into Sandhis (cantos). Kuḍavaka, Kaḍaraka or Kāḍavika have nowhere been used for cantos. Kaḍavaka (a term similar to Kuḍavaka) is the name of a unit of verse in Apabhraṃśa.

3. Commentary on *Kāvyādarśa* by Raṅgācarya Chap. 1. P. 21.

4. कल्पितयुक्तोत्पत्तिं नायकमपि कुत्रचित्कुर्यात् ।

should be meritorious (Guṇī) and belong to a respectable family. Viśvanātha adds that the hero may be a god or a *Kṣatriya* of a noble family. He further lays down that there may be many heroes (kings of a single family).

THE STORY

The story of the Mahākāvya, according to Bhāmaha, should give the account of some noble man. It should contain details regarding counsel, embassy, march, battle and the prosperity of the hero and along with these the idea of war is implied. Such a story, relating to war, should consist of five *Sandhis*. It should depict the four ends of life in general and the attainment of material prosperity in particular. The death of the hero must not be spoken of in the story. Daṇḍin, however, emphasises the historicity of the story and says that it should admit of division into proper Sandhis. The story should refer to the distinctions of the family of the rival and his valour and learning as well. Daṇḍin, and almost all the later rhetoricians, agree with Bhāmaha that the Mahākāvya should describe a successful war of the hero against his rival. Rudraṭa, unlike other rhetoricians, lays down that the story of the Mahākāvya may be real or imaginary or partly real and partly imaginary. Hemacandra and Viśvanātha say that five dramatic Sandhis should be introduced in course of the development of the story. Viśvanātha further suggests that any one of the four aims of life are suitable to be developed to fruition in a Mahākāvya.

THE EMOTION (RASA)

Communication of emotion is generally admitted to be the primary characteristic of poetry and as such the Mahākāvyas have been characterised by emotion according to all the rhetoricians. All the emotions should find scope in the Mahākāvya. Viśvanātha, however, recommends that the principal emotion should be one of the three, viz., of love, heroism and tranquility.

THE STYLE

According to Bhāmaha, diction and ideas in a Mahākāvya should be highly polished. The language should be ornamented with figures.

THE NARRATION

According to Daṇḍin, the treatment of the subject matter in the Mahākāvya should not be brief. Bhāmaha, however, lays down that the details, though rich, should not be ultra-exhaustive.

THE METRE

According to Bhāmaha, the metres in a Mahākāvya should be melodious. The change of the metre has been emphasised at the end of the cantos by Daṇḍin, Hemacandra and Viśvanātha. Usually a single metre runs throughout the body of a canto but some of the cantos, as Viśvanātha observes, have a variety of metres. According to *Suvṛttatilaka* the Anuṣṭubh metre should be used at the beginning of a Mahākāvya.[1]

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1. आरम्भे सर्गबन्धस्य कथाविस्तरसंग्रहे शमोपदेशवृत्तान्ते सन्तः शंसन्त्यनुष्टुभम् ॥

THE DESCRIPTION

Daṇḍin first gave the list of descriptions to be introduced in a Mahākāvya but their number went on increasing with later rhetoricians. Daṇḍin recounts the descriptions of city, ocean, mountain, season, rise of the sun and the moon, sports in garden and water, drinking and sportive festivities, separation, marriage, the birth of a son, counsel, embassy, march, battle, and the rise of the hero. The last five of these descriptions have been enumerated by Bhāmaha also. The development of the story and the regular setting of description, according to Rudraṭa is analysed below.

The description of the city of the hero should be followed by an account of his family. The hero is then to be introduced as busy in guiding the destiny of a nation. Thereafter the seasons should be described. The king is excited to hear the activities of the rival from some messenger. He takes counsel with ministers, sends a garrulous messenger to the rival or marches against him. In course of the march, the agitated citizens, countries, mountains, forests, lakes, deserts, oceans, islands, tracts of land, camping, sports of youths, setting of the sun, rising of the moon, night, meetings of youths, music, drinking and decoration should be suitably introduced and described. The city of the enemy should then be invaded and the youthful soldiers should meet their beloved ones with the terrific news of participating in the battle on the following day. The battle should then ensue and the hero should be victorious in the end.'

In accord with Hemacandra, Viśvanātha notes that the Mahākāvya should give the denunciation of the wicked and the eulogy of the righteous in addition to what has been laid down already.

THE NAME OF THE MAHĀKĀVYAS

Only Viśvanātha makes note with reference to the theory of the names of the Mahākāvyas. According to him they have been named after the names of their authors, heroes or themes.

THE BEGINNING

Daṇḍin has pointed out that the Mahākāvya should begin with stanzas referring to benediction or salutation or an indication of the subject-matter. Viśvanātha has repeated this view.

APPLICATION OF THE DEFINITION

SANSKRIT MAHĀKĀVYAS

The Mahākāvyas in Sanskrit are divided into cantos. The length of these cantos varies very widely. Canto IV in the *Kirātārjunīya* contains 38 verses only, whereas canto XVII of the *Naiṣadhīyacarita* has 221 verses. There has been a definite tendency among the authors of the Mahākāvyas to go on increasing the number of verses in the cantos. Under such circumstances no definite principle can be laid down with regard to the length of cantos. Although no rhetorician has emphasised the unity of the subject-matter in a canto it is generally seen that a canto has only one important topic for narration.

The heroes in the Mahākāvyas are gods, kings, and sages. Rhetoricians have not taken note of the last class of heroes, viz., of sages in the *Buddhacarita* and the *Saundarananda*. The most important requisite of a hero, according to the unanimous approval of rhetoricians, is that he should be a very powerful king and a great conqueror. But quite otherwise are the Buddha and Nanda in the two poems mentioned above.

The definition of the Mahākāvya generally lays down that the whole of the Mahākāvya should be centred round one hero and one action. But the *Raghuvaṃśa*. has many heroes and many actions[1]. There are other poems also composed on the model of the *Raghuvaṃśa*, wherein many heroes and many actions are an essential feature.[2]

According to the general conception of the rhetoricians, the story of a Mahākāvya should describe a war. But the stories in the *Buddhacarita*, the *Saundarananda*, and the *Naiṣadhīyacarita* are conspicuous by the absence of war. The hero in the *Buddhacarita* had to face the tyrannies of Māra but he remained absolutely unconcerned. He did not even say a word to ward off Māra. It is hard to conceive Aśvaghoṣa painting a battle scene in the *Buddhacarita.* The enemy in this poem is the mere creation of poetic fancy and the war has no appearance of reality in it.

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[1] 1. Śāradātanaya in the following stanza holds that the *Raghuvaṃśa* is a Saṃhitā :

वृत्तान्ता विप्रकीर्णाः स्युः संहिता यत्र कोविदैः ।
स संहितेत्यभिहिता रघुवंशं यथा कृतम् ॥

Bhāvaprakāśana P. 282.

[2] 2. The *Dvayāśraya-mahākāvya* of Hemacandra and the *Rāṣṭrauḍhavaṃśa* of Rudra have treated of the lives of several heroes of a family. After the tenth century a very large number of poems, dealing with the families of kings on the pattern of the *Raghuvaṃśa* were written.

The five dramatic Sandhis may not exist in the development of the plot of the Mahākāvyas especially those dealing with the life of the heroes or the history of the family of heroes. There is a large number of such Mahākāvyas in Sanskrit as well as in Prākrit.

So far as the grandeur of style is concerned, the Mahākāvyas of Sanskrit stand unparallelled in Indian literature. They are the compositions of great poets and genuine poetry is their distinctive feature. These Mahākāvyas are generally characterised by the treatment of emotions, the use of figures, variety of metres and poetic diction.

The most valuable feature of Mahākāvyas is their descriptions of all that is beautiful and grand in the universe. Ever and anon a large number of descriptions has been introduced in these poems. The tendency to incorporate them has been so strong with these poets that they have sometimes forcibly brought them in even at the cost of the unity of narration.

MAHĀKĀVYAS IN MAHĀRĀṢṬRI

The *Setubandha*, the first Mahākāvya in Mahārāṣṭrī Prākrit, has been completed in 15 cantos named Āśvāsas therein. The *Gauḍavadha*, the other poem in Mahārāṣṭrī Prākrit is unique in its kind inasmuch as it has no division in cantos and as such comes in the category of the *Jinālaṅkāra* and the *Jinacarita*, the two Pāli poems. The poem contains 1209 verses. Hemacandra in his *Dvayāśraya-mahākāvya* has 28 cantos in all. Out of these, the last eight cantos have been devoted to illustrate Prākrit Grammar exclusively. This author calls his cantos Sarga although he himself has laid down that Āśvāsa is the name of cantos in Prākrit Mahākāvyas. The *Kaṃsavadha* and the *Uṣāniruddha* have been completed in four Sargas each. The small size of the poems and the brief treatment of the subject-matter is inconsistent with the high dignity of a Mahākāvya.

The Prākrit Mahākāvyas are characterised by adopting well-known popular themes. Poets owe them to Itihāsas, the Purāṇas or to history. It is hard to trace out the development of the story of these Mahākāvyas in accordance with the principles of the dramatic Sandhis. In the case of the *Gauḍavadha* and the *Kumārapālacarita* it is not possible at all to trace the development of any Sandhis.

The heroes in these poems are as grand as those of the cognate literature in Sanskrit. Rāma, in the *Setubandha*, Kṛṣṇa, in the *Kaṃsavadha*, and Aniruddha in the *Uṣāniruddha* have been the great Indian heroes cherished by the Sanskrit poets also. Yaśovarmā in the *Gauḍavadha* and Kumārapāla in the *Kumārapālacarita* are historic personalities and were quite fit for treatment in the Mahākāvyas.

Of the Prākrit Mahākāvyas the three, viz., the *Setubandha*, the *Gauḍavadha* and the *Kumārapāla-*

carita abound in descriptions. In this respect they can vie with the Mahākāvyas in Sanskrit. The *Kaṃsavadha* and the *Uṣāniruddha* contain beautiful descriptions but fewer in number owing to their small size and brief treatment of the subject-matter. The stories in these poems have full scope for a larger number of descriptions.

The style of the *Setubandha*, the *Gauḍavadha*, the *Kaṃsavadha*, and the *Uṣāniruddha* is classical in so far as the treatment of emotion, the ornamentation of language and the use of metres are concerned. The *Kumārapālacarita* is less poetic than the poems mentioned above, mostly because its author had to illustrate grammatical rules in the verses, and encumbered as such, he failed to achieve artistic style.

APABHRAṂŚA MAHĀKĀVYAS

Mahākāvyas in Apabhraṃśa admit of division in cantos which have been named Sandhis therein. The length of these cantos varies widely. Canto XVII in the *Bhaviṣyadattakathā* consists of ten Kaḍavakas whereas canto III in the *Yaśodharacarita* has forty-one. The four cantos in the *Yaśodharacarita* together comprise 138 Kaḍavakas whereas the nine cantos in the *Nāgakumāracarita* consist of 150 only.

The heroes in the Mahākāvyas in Apabhraṃśa are not grand personalities as compared with the heroes of the Mahākāvyas of Sanskrit and Prākrit. It is almost impossible to find in them the traits of greatness or singular achievements which may distinguish them from ordinary kings. They have seldom been selected from the galaxy of the illustrious few. These heroes generally rise from a very common origin, pass the life of an adventurer, practise austerities in the end and attain salvation. They are, of course, popular heroes well-known in Jain legends.

The stories in these poems were quite popular among Jains, when the Mahākāvyas were composed. Many authors had dealt with them prior to their being treated in the Mahākāvyas. The four aims of life have been invariably touched upon in these poems but special attention has been paid to Mokṣa (salvation).

The dramatic Sandhis are nowhere traceable in these poems. Generally they are the Carita-kāvyas and deal with the full life of heroes and great many actions around which the story is interwoven.

The Apabhraṃśa Mahākāvyas are primarily meant for popular appeal, and their authors have not been very keen about the niceties of artistic style, which find favour with scholars only. These poems are generally narrative and their narration often aims at propagating some set religious principles among readers.

Apabhraṃśa poems do not attach considerable importance to description, because their introduction is an obstruction in the smooth flow of the narration. Their authors have not shown appreciable inclination to dilate upon the beautiful and the grand. They simply mention some of the outstanding traits in place of giving poetic descriptions.

PĀLI MAHĀKĀVYA

The two Mahākāvyas in Pāli, viz., the *Jinālaṅkāra* and the *Jinacarita* comprise 250 and 469 verses respectively. These poems have no division into cantos. The hero therein is Gautama Buddha and his life forms the subject of treatment in the books. The poems are conspicuous for brief treatment, fewer descriptions and less artistic style.

ORIGIN AND DEVELOPMENT OF THE MAHĀKĀVYA

As the analysis of the definition and its application to the Mahākāvyas in Sanskrit and Prākrit shows, the Mahākāvya essentially stands for a long poem which treats of the exploits of one great hero or of many heroes of the same family. This feature of Mahākāvya immediately reminds us of the Vedic songs about the popular heroes of the age. These songs are poetic indeed and have been composed in the same spirit as the Mahākāvyas. For instance :

इन्द्र॑स्य॒ नु वी॒र्या॑णि॒ प्र वो॑चं॒ यानि॑ च॒कार॑ प्रथ॒मानि॑ व॒ज्री ।
अह॒न्नहि॒मन्व॒पस्त॑तर्द॒ प्र व॒क्षणा॑ अभिन॒त्पर्व॑तानां ॥ १ ॥
अह॒न्नहिं॒ पर्व॑ते शिश्रिया॒णं त्वष्टा॑स्मै॒ वज्रं॑ स्व॒र्यं॑ ततक्ष ।
वा॒श्रा इ॑व धे॒नवः॒ स्यन्द॑माना॒ अञ्जः॑ समु॒द्रमव॑ जग्मु॒रापः॑ ॥ २ ॥
वृ॒षा॒यमा॑णोऽवृणीत॒ सोमं॒ त्रिक॑द्रुकेष्वपिबत्सु॒तस्य॑ ।
आ साय॑कं म॒घवा॑दत्त॒ वज्र॒मह॑न्नेनं प्रथम॒जामही॑नाम् ॥ ३ ॥
यदि॑न्द्राह॑न्प्रथम॒जामही॑ना॒मान्मा॒यिना॒ममि॑नाः॒ प्रोत मा॒याः ।
आत्सूर्यं॑ ज॒नय॒न्द्यामु॒षासं॑ ता॒दीत्ना॒ शत्रुं॒ न किला॑ विवित्से ॥४॥
अह॑न्वृ॒त्रं वृ॑त्र॒तरं॒ व्यं॑स॒मिन्द्रो॒ वज्रे॑ण मह॒ता व॒धेन॑ ।
स्कन्धां॑सीव॒ कुलि॑शेना॒ विवृ॑क्णाहिः॑ शयत उप॒पृक्पृ॑थि॒व्याः ॥ ५ ॥

अयोद्धेव दुर्मद आ हि जुह्वे महावीरं तुविबाधमृजीषम् ।
नातारीदस्य समृतिं वधानां सं रुजानाः पिपिष इन्द्रशत्रुः ॥ ६ ॥
अपादहस्तो अपृतन्यदिन्द्रमास्य वज्रमधि सानौ जघान ।
वृष्णो वध्रिः प्रतिमानं बुभूषन्पुरुत्रा वृत्रो अशयद् व्यस्तः ॥७॥
नदं न भिन्नममुया शयानं मनो रुहाणा अति यन्त्यापः ।
याश्चिद् वृत्रो महिना पर्यतिष्ठत्तासामहिः पत्सुतःशीर्बभूव ॥८॥
नीचावया अभवद्वृत्रपुत्रेन्द्रो अस्या अव वधर्जभार ।
उत्तरा सूरधरः पुत्र आसीद्दानुः शये सहवत्सा न धेनुः ॥ ९ ॥
अतिष्ठन्तीनामनिवेशनानां काष्ठानां मध्ये निहितं शरीरम् ।
वृत्रस्य निण्यं वि चरन्त्यापो दीर्घं तम आशयदिन्द्रशत्रुः ॥१०॥

दासपत्नीरहिगोपा अतिष्ठन्निरुद्धा आपः पणिनेव गावः ।
अपां बिलमपिहितं यदासीद् वृत्रं जघन्वाँ अप तद् ववार ॥११॥
अश्व्यो वारो अभवस्तदिन्द्र सृके यत्त्वा प्रत्यहन् देव एकः ।
अजयो गा अजयः शूर सोममवासृजः सर्तवे सप्त सिन्धून् ॥१२॥
नास्मै विद्युन्न तन्यतुः सिषेध न यां मिहमकिरद् ध्रादुनिं च ।
इन्द्रश्च यद्युयुधाते अहिश्चोतापरीभ्यो मघवा वि जिग्ये ॥१३॥
अहेर्यातारं कमपश्य इन्द्र हृदि यत्ते जघ्नुषो भीरगच्छत् ।
नव च यन्नवतिं च स्रवन्तीः श्येनो न भीतो अतरो रजांसि ॥१४॥
इन्द्रो यातोऽवसितस्य राजा शमस्य च श्रृङ्गिणो वज्रबाहुः ।
सेदु राजा क्षयति चर्षणीनामरान् न नेमिः परि ता बभूव ॥१५॥

Ṛgveda. I. 32.

The above song poetically treats of the war of Indra against Vṛtra and side by side eulogises the hero.

The remarkable difference between the Mahākāvya and the Vedic songs is that whereas the former is a very long poem, the latter comprise a few stanzas only. These songs, no doubt, are the seed of the Mahākāvya form.

References are found to the effect that these songs were developed in course of time. Quite similar to these songs are the *Gāthānārāśaṃśi*[1] of which Winternitz says, 'These songs in praise of men are connected on the one hand with the *Dānastutis* of the *Ṛgveda* and the *Kuntāpa* hymns of the *Atharvaveda* but on the other hand they are the direct precursors of the actual heroic epic itself, for their contents are the glorious deeds of the warriors and princes. "These songs in praise of men" probably soon developed into epic poems of considerable length, i.e. heroic songs, and into entire cycles of epic songs, centring around one hero or one great event; for the only two national epics which have come down to us, the *Mahābhārata* and the *Rāmāyaṇa*, represent but the last remnants of a long past period of epic poetry.'

The old heroic songs, whose existence we must take for granted, have not all vanished without trace; in remnants and fragments some of them have been preserved in our two epics.[2] Sidhant refers to the songs of the Brāhmaṇas and Rājanyas in connection with the horse sacrifice. He says, 'The Brāhmaṇa sings by day and the Rājanya by night. The Brāhmaṇa sings of the topic like 'such sacrifices he offered such gifts he gave'; but the Rājanya sings about the wars of the sacrificer-prince. Adhvaryu calls upon the Hotṛ to raise the sacrificer above the things of the past'.[3]

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1. *Śatapatha-brāhmaṇa* XI. 5. 6, 8.
2. A History of Indian Literature, Vol. 1. P, 314.,
3. N. K. Sidhant—The Heroic Age of India. P. 55. and also *Śatapathabrāhmaṇa* XIII. 4. 3. 5.

Vedic songs were thus developed, but no systematic record of this development is available in Indian literature. The *Rāmāyaṇa*, the *Mahābhārata* and the Purāṇas, which are the immediate precursors of the Mahākāvya form of literature, are very remotely connected with the germ of the Mahākāvya, viz., the Vedic songs. Obviously these monumental works are not the first creation of their type. They are doubtless the most developed form of the type of literature but their predecessors are generally lost and only in them lies the connecting link between the small Vedic songs and the big epics and Purāṇas.

MAHĀKĀVYA COMPARED WITH OTHER FORMS

THE PURĀṆAS

The Purāṇas[1] of the Hindus contain the traditional stories of the past ages since the very dawn of civilisation. An idea of their contents may be given by saying that there is hardly any subject on which they have not something to say. The introduction of popular traditions from time to time has given voluminous size to them. In different periods people found something or the other lacking in them and inserted therein what they considered most suitable to be preserved for future generations. Fresh thoughts, legends, and heroes always found places in them. As shown above, these Purāṇas are not unified works. The themes, therein, have not been properly developed and digressions are very common.

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[1] तत्र वेदाख्यानोपनिबन्धनप्रायं पुराणमष्टादशधा । यदाहुः
सर्गः प्रतिसंहारः कल्पो मन्वन्तराणि वंशविधिः ।
जगतो यत्र निबद्धं तद्विज्ञेयं पुराणमिति ॥
Rajaṣekhara : *Kāvyamīmāṃsa* Chap. II.

The texts of the Purāṇas, tampered with by the interpolators, hardly bear any uniformity in style. They are mines of information no doubt, but not much therein has been logically argued and systematically treated. With respect to the poetic merit of the Purāṇas Winternitz says, 'As literary productions they are by no means a pleasing phenomenon. They are in every respect regardless of form and proportion. The careless language and poor versification, in which the grammar often suffers for the sake of metre, are just as characteristic of these works as are the confused medley of contents and the boundless exaggerations.[1]' One meets with glimpses of poetry in the Purāṇas but the pieces devoid of poetic merit easily outnumber the poetic ones.

The above account shows the distinctive features of the Purāṇas. The Mahākāvyas, as has been already shown, are characterised by thematic unity, poetic style and texture of fine descriptions of all that is beautiful and grand. All these characteristics of the Mahākāvya are seemingly absent in the Purāṇas.

THE MAHĀBHĀRATA AND THE RĀMĀYAṆA

The *Mahābhārata* (named Purāṇa, Itihāsa, Ākhyāna, and Kāvya in the book itself in Ādiparva

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[1] A History of Indian literature Vol. 1. P. 530.

(I. 98-99) is akin to the Purāṇas in so far as its subject matter is concerned. It is an encyclopaedia of all kind of information. The author of the *Mahābhārata* rightly boasts that there is nothing elsewhere which is not contained therein. On the line of the Purāṇas, it contains a large number of legendary stories, religious discourses, and fantastic descriptions.

The story of the *Mahābhārata* is centred round the activities of the Kauravas and the Pāṇḍavas mainly. Its heroic character is beyond question. This is a more unified work and displays more poetic art than the Purāṇas. So far as the style is concerned, it slightly tends to that of the Mahākāvyas.

The above analysis of the main features of the *Mahābhārata* shows that in so far as it possesses the traits of both the types of literature, it can be safely placed between the Purāṇas and the Mahākāvyas, preferably nearer to the former.[1]

The *Rāmāyaṇa* is quite voluminous and comprises about 25,000 verses in 645 cantos. The magnitude of the work is much due to the elaborate treatment of the story of Rāma and an overwhelming number of the stories revealing the past glories of persons, places, rivers, and mountains etc. Our poet (might be interpolators also) has sometimes given geneological survey of dynasties on the model of the Purāṇas. The book contains a brief reference to creation also. These contents give it the appearance of a Purāṇa.

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[1] Viśvanātha says that the *Mahābhārata* is an Ārṣa Mahākāvya. *Sāhityadarpaṇa.* P. 325.

Rājaśekhara, however, says that the *Rāmāyaṇa* is Parikriyā Itihāsa and the *Mahābhārata* is Purākalpa itihāsa.

"पुराणप्रविभेद एवेतिहासः" इत्येके ।
स च द्विधा परिक्रियापुराकल्पाभ्याम् ॥
यदाहुः—परिक्रिया पुराकल्प इतिहासगतिर्द्विधा ।
स्यादेकनायका, पूर्वा द्वितीया बहुनायका ॥
तत्र रामायणं भारतं चोदाहरणे ।

Kāvyamī. Chap II.

The style of the *Rāmāyaṇa*, unlike that of the *Mahābhārata* and the Purāṇas, is genuinely poetic. The figures, melodious metres, and elegance of language have added much to its artistic value. Its study is no less delightful than that of the best Mahākāvyas. While referring to the form of the book, Keith says, 'The *Rāmāyaṇa*, in fact as we have it, affords an illustration of the process of refinement which style was undergoing, but it is essential to realise that even in its original form the poem must have shown a distinct tendency to conscious ornament. The mere theme, the blending together of two distinct legends, the court intrigues of Ayodhyā and the legend of Rāma's war on Rāvaṇa for the rape of Sītā in ultimate origin a nature-myth—is the work of an artist, and the same trait is revealed in the uniformity of the language and the delicate perfection of the metre, when compared with the simpler and less polished *Mahābhārata*. Vālmīki and those who improved on him, probably in the period 400–200 B. C., are clearly the legitimate ancestors of the court epic'.[1]

The *Rāmāyaṇa*, as Keith further observes, occupies an intermediate place between the legend (Itihāsa) and the court epic, the latter is essentially dependent on form whereas the former is content to narrate what has happened.[1]

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[1] A. B. Keith; Classical Sanskrit Literature. P, 43.

There is a huge number of poetic descriptions in the Rāmāyaṇa. The art of the poet, development of the plot, and fine descriptions in the book bring it very near to the Mahākāvya.

THE JAIN PURĀṆAS AND CARITAS

The Purāṇas of Jains mainly deal with the lives of personalities recognised as great in their religion. Some of the Purāṇas have depicted the life of a single one of them but there are many which have treated of the lives of all of them. The Mahāpurāṇas deal with the lives of 63 great men. Jinasena gives the characteristics of the Mahāpurāṇa in the following verses:

तीर्थेशामपि चक्रेशां हलिनामर्द्धचक्रिणाम् ।
त्रिषष्टिलक्षणं वक्ष्ये पुराणं तद्द्विषामपि ॥

पुरातनं पुराणं स्यात् तन्महन्महदाश्रयात् ।
महद्भिरुपदिष्टत्वान्महाश्रेयोऽनुशासनात् ॥

कविं पुराणमाश्रित्य प्रसृतत्वात्पुराणता ।
महत्त्वं स्वमहिम्नैव तस्येत्यन्यैर्निरुच्यते ॥

महापुरुषसम्बन्धि महाभ्युदयशासनम् ।
महापुराणमाम्नातमत एतन्महर्षिभिः ॥Ādi. I.20–23.

The Purāṇas have been named Itivṛtta, Aitihya, Itihāsa, Dharmaśāstra and Dharmakathā.[2]

As the names of the Purāṇas and their definitions denote, the Purāṇas are based on traditional accounts

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1. A. B. Keith : Classical Sanskrit Lit P. 43.
2. Ādi. I. 24-25.

of great men.[1] These Jain Purāṇas fulfil the conditions laid down for Hindu Purāṇas.[2]

The *Padmacarita* of Vimalasūri is the first Purāṇa of Jains. It is composed in Ardhamāgadhī Prākrit in 10,000 verses contained in 118 chapters. The book aims at preaching and moralising exactly like the Hindu Purāṇas. A large number of legends and tales of the previous lives of characters, propaganda of religious tenets even at the cost of the continuity of narration, and lack of poetic descriptions show that the author is a versifier rather than a poet.

Vimalasūri's *Padmacarita* was regarded so much devoid of poetic merit that Ravisena took upon himself the task of making it poetic in 677 A. D. He composed the *Padmapurāṇa* or the *Padmacarita* in Sanskrit.

The *Padmacaritas* of Vimalasūri and Ravisena are the basic Purāṇas of the Jains. They have been imitated by the later authors of the Purāṇas. A very large number of Purāṇas were composed in Prākrit and Sanskrit in the mediaeval period ot Indian History. Of these, the *Mahāpurāṇa* of Jinasena and Guṇabhadra is remarkably poetic. This Purāṇa contains many poetic descriptions on the line of the Mahākāvyas but the Purāṇic traits, relating to the subject matter are all the same present herein. The subject-matter generally receives poetic treatment at the hands of the authors,

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[1] The *Prathamānuyoga* of Jains contained the description of the life of 63 great men (24 Tīrthaṅkaras, 12 Cakravartins, 9 Baladevas, 9 Vāsudevas, and 9 Prativāsudevas) of Jain religion. The work is now lost. The tradition of their biography must have come down from teachers to pupils.

[2] P. L. Vaidya : Introduction to *Mahāpurāṇa* P. XXXII.

There is a large number of poetic Purāṇas in Apabhraṁśa also. Svayambhū wrote the two Purāṇas, viz., the *Padmacarita* and the *Ariṣṭanemicarita* and they mark the beginning of Purāṇic literature in Apabhraṁśa. In the colophons of the Purāṇas, he refers to them as Mahākāvyas also. Svayambhū, as these Mahākāvyas display, has poetically described the lives of Padma and Ariṣṭanemi in his Purāṇas. He himself speaks of his style in the following verse:—

दीहरसमासणालं सद्ददलं अत्थकेसरग्घविया ।
बुहमहुअरपीय रसं सयंभु कव्वुप्पलं जयउ ॥

Padma. I. 7.

Puṣpadanta, the author of the *Yaśodharacarita* and the *Nāgakumāracarita*, composed a *Mahāpurāṇa* in Apabhraṃśa which deals with the lives of 63 great men. The author, in his Purāṇa also, is as poetic as in the Mahākāvyas.

These Purāṇas in Apabhraṁśa may be classed as poetic Purāṇas. But they cannot be placed in the category of Mahākāvyas as the Purāṇic traits are more dominant in them. While differentiating the Mahākāvya from Mahāpurāṇa Jinasena says :

सुश्लिष्टपदविन्यासं प्रबन्धं रचयन्ति ये ।
श्रव्यबन्धं प्रसन्नार्थं ते महाकवयो मताः ॥
महापुराण-सम्बन्धि महानायकगोचरम् ।
त्रिवर्गफल-सन्दर्भं महाकाव्यं तदिष्यते ॥

Mahāp. I. 98–99.

There is a large number of *Caritas* in Ardhamāgadhī Prākrit and Apabhraṃśa, which are generally inspirited by the Purāṇas with respect to the subject-matter and style. Some of these Caritas in Apabbraṃśa are, however, Mahākāvyas and will be taken up for study in the later chapters.

Chapter II

INTRODUCTION TO PRĀKRIT MAHĀKAVYAS

MAHĀRĀṢṬRĪ EPICS

THE SETUBANDHA

The *Setubandha* (or the *Rāmasetu*[1], or the *Rāvaṇavadha*[2]) is the first and the most elaborately finished Mahākāvya in Mahārāṣṭrī Prākrit. Daṇḍin pays an exquisite tribute to it in the *Kāvyādarśa*[3] and it is considered to be such an excellent piece of art by all pandits that its authorship has been attributed to ancient India's master artist, Kālidāsa.

Authorship & Date:—The *Setubandha* maintains reticence about its authorship. In such circumstances we have to depend upon the external evidence.

1. Bāṇa, in the *Harṣacarita*, says of Pravarasena:

कीर्तिः प्रवरसेनस्य प्रयाता कुमुदोज्ज्वला ।
सागरस्य परं पारं कपिसेनेव सेतुना ॥

This definitely speaks of Pravarasena and makes no mention of Kālidāsa in this connection. Had Kālidāsa anything to do with this work, Bāṇa would

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1. The Alwar Catalogue mentions this name. Rāmadāsa Bhūpati also mentions this name in the introductory verses of his commentary.

2. Edited by Siegfried-Goldschmidt.

3. महाराष्ट्राश्रयां भाषां प्रकृष्टं प्राकृतं विदुः ।
सागरः सूक्ति—रत्नानां सेतुबन्धादि यन्मयम् ॥

not have failed to mention him here. Mere dedication also cannot raise Pravarasena so much in the eyes of Bāṇa as to deserve this high tribute.

2. Kṣemendra in his *Aucityavicāracarcā* quotes the second verse of the first canto of the *Setubandha* and ascribes it to Pravarasena,

3. That this Pravarasena was the king of Kuntala is expressly mentioned by Kṛṣṇa in the following verse :

जलाशयस्यान्तर्गाढमार्गम—
लब्धरंध्रं गिरि-चौर्यवृत्त्या ।
लोकेष्वलंकान्तमपूर्वसेतुम्,
बबन्ध कीर्त्या सह कुन्तलेशः ॥

Bharatacarita I. 4.

These evidences leave no ground to ascribe the authorship of the *Setubandha* to Kālidāsa, or to any one else. Mention of Kālidāsa is, however, found in some of the colophons. The evidence of the colophons is not unanimous in this respect as the following chart will show :

Editions of the *Setubandha*	इअ सिरिपवरसेण-विरइए कालिदास-कए Vide colophons of	इअ सिरिपवरसेण-विरइए Vide colophons of	Authors not mentioned in colophons of
By Śivadatta and Kāśīnātha in Kāvyamālā	Cantos III to XV	Cantos I and II	
By Siegfried Gold-Schmidt	Cantos II, III, and XV.	Cantos I, IV, VI, VIII, XII, and XIV.	Cantos V, VII, X and XI

Thus at the end of the cantos I and II of the *Setubandha* of the Kāvyamālā Series, the colopnon is इअ सिरिपवरसेणंविरइए but aṭ the end of the remaining cantos the colophon is इअ सिरिपवरसेणविरइए कालिदासकए etc.. The colophons are not at all similar to those of the *Rāvaṇavadha* edited by S. Gold-Schmidt wherein इअ सिरिपवरसेणविरइए is found in the colophons of cantos I, IV, VI, VIII, IX, XII, and XIV and इअ सिरिपवरसेणविरइए कालिदासकए in those of cantos II, III, and XV. There is no mention of any author at the en of cantos V, VII, XI and XIII. Only these two books mention Kālidāsa's name in the colophon. There are other Mss. of the *Setubandha* which have only Pravarasena as the author. Thus the Mss. of the *Setubandha-Vyākhyā*[1] by Śrī Kṛṣṇa Vipra expressly mentions Pravarasena as the author in the introduction and in the colophon at the end of the work. The Mss. of the *Setubandha-Vyākhyā*[2] named *Rāmadṛṣṭi* mentions only Pravarasena as the author in the colophons. The manuscript of the *Setubandha*[3] in the Oriental Institute of Baroda mentions Pravarasena alone as its author at the end of each canto in colophons which are in verses.

These colophons, which differ from copy to copy, indicate that they are not from the pen of the author of the *Setubandha*. They are later additions as desired by copyists and commentators. If a few of them mention the name of Kālidāsa together with Pravarasena, there is a larger number of such manuscripts as attribute its authorship to Pravarasena only.

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[1] Mss R. No. 15693 and 3226 in the Govt. Oriental mss. Library, Madras.

[2] MSS. R. No 5134 in the Govt. Oriental MSS. library, Madars.

[3] Ibid. No 5561.

It is very probable that some Kālidāsa was the scribe of Pravarasena and he copied it for being presented to the great scholars of the time. 'It has been pointed out by Mahāmahopādhyāya V. V. Mirāshi that the Pattan plates of Pravarasena II (year 27) refer to a Kālidāsa as the writer of the charter.[1]'

Rāmadāsa Bhūpati, a commentator of the *Setubandha*, is the originator of the view that Kālidāsa was the author of the *Setubandha*, While introducing his commentary he says;

धीराणां काव्यचर्चाचतुरिमविधये विक्रमादित्यवाचा,
यं चक्रे कालिदासः कविकुमुदविधुः सेतुनामप्रबन्धम् ॥

He further adds : 'इह तावन्महाराजप्रवरसेननिमित्तं महाराजाधिराज विक्रमादित्येनाज्ञप्तो निखिलकविचक्रचूडामणिः कालिदासमहाशयः सेतुबन्धप्रबन्धं चिकीषुर्निर्विघ्नसमाप्त्यर्थं मङ्गलमाचरन्नाह' ।

Rāmadāsa commented upon the work in V. S. 1652 (1559 A. D.).[2] His view, regarding the authorship, is worth little credence when we see that he is not supported but contradicted by earlier records to that effect. He might have been influenced by the ill-founded tradition which is based on the records of the *Kuntaleśvaradautya*. According to Kṣemendra, this work was composed by

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[1] *Political History* by H. C. Ray Chaudhuri P. 475 Fn. d. 1938.

[2] Mentioned in the colophon at the end of the commentary.

Kālidāsa after he had visited Pravarasena as a messenger from Vikramāditya. This intimacy of Pravarasena with Kālidāsa might have been the root cause of the rumour regarding the *Setubandha*, viz., (a) that it was the work of Kālidāsa or (b) that it was the product of joint authorship or (c) that Kālidāsa rendered help in its composition to Pravarasena. The upholders of the last two views quote the following stanza of the Setubandha in support of their assertion.

अहिणवराआरद्धा चुक्कक्खलिएसु विहडिअपरिट्ठविआ
मेत्तिव पमुहरसिआ णिव्वोढुं होइ दुक्करं कव्वकहा ॥ I.9

There is nothing in this verse to show that the author of the poem needed help in its composition. All that can be inferred is that many corrections and emendations followed the composition. There is no reason to believe that these corrections owe their origin to Kālidāsa. It is quite common with the authors that they introduce changes and corrections in their texts.

Nowhere in Kālidāsa's writings do we find that command over Prakrit which would have enabled him to help the great poet who was writing a Mahākāvya. As the author of a Mahākāvya, Pravarasena must have been a great poet, not in need of any help from others. Mahāmahopādhyāya Mirashi, a supporter of the view that Kālidāsa rendered some help in the composition of the *Setubandha*,[1] has not been able to point out similarities of thought between Kālidāsa and Pravarasena except in one stanza[1]. He frankly admits that it is difficult to point out other stanzas in the *Setubandha* inspired with the ideas of Kālidāsa.

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[1] ***Kālidāsa*** **by Mm. Mirashi P. 152.**

The style of the author of the *Setubandha* is very different from that of Kālidāsa in thought, language and metre. Some of the distinguishing features, as met with in the *Setubandha*, are illustrated below.

Pravarsena is highly imaginative. In the following verse he depicts that mountains, hidden in the bed of ocean, are flying away for fear of being caught by monkeys, but the monkeys hastily catch them by their wings :

> दरघडिअसेउबन्धा उप्पइऊण पव्वआ समुद्दुप्पइए ।
> कड्ढन्ति जमलकरअलसंदाणिअवक्खसम्पुडधरणिहरे ॥
>
> *Setu.* VIII. 37.

The author of the *Setubandha* is fond of long compounds. Only two long compounds form the two lines of the following stanza :

> पक्खपरिरक्खणुट्ठिअसरणिवहाहअदिसापइण्णमहिहरं,
> फुडिअजलमज्झणिग्गअफुडरअणुज्जोअसंधिउब्भडविवरं ॥
>
> *Setu.* V. 86.

There are many stanzas in the *Setubandha*, quite noticeable for pun on words, a literary stratagem which was cultivated on large scale by Bhaṭṭi, Bhāravi, and Magha.

The metres in the *Setubandha* are not classical. Of 1290 verses in the poem 1246 are composed in

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[1] 1.137 of the *Setubandh* and II. 63 of the *Raghuvaṃśa*.

Āryāgīti and the remaining in Galitaka metres. These are the favourites of Prākrit poets.

Kālidāsa's *Vaidarbhī* style, conspicuous by absence of compounds, his similes, and the use of classical metres make it amply clear that the poem, cannot be his creation. Kālidāsa wins the applause of all as an artist. He paints beautiful, and not colossal pictures of the themes—the latter being the most characteristic feature of the *Setubandha*.

From the above discussion it is certain that Pravarasena, the king of Kuntala, was the author of the *Setubandha*. It is doubtful if Kālidāsa had any hand in its composition, except as a scribe. Pravarasena, the author of the poem, was the grandson of Pṛthvīsena of the Vākāṭaka dynasty who assumed the title of Kuntaleśa after subjugating Kuntala.[1] He was the second king of the name in the Vākāṭaka dynasty and as such he is called Pravarasena II. Pravarasena I cannot be the author of this work for he was not Kuntaleśa as the country, Kuntala, was conquered long after him. Pravarasena II, the author of the poem, ascended the throne about 415 A. D..

Story—The story of Rāma forms the theme of this poem. It begins from the point where kingship has been given to Sugrīva after the death of Vālī. Hanumān returns from Laṅkā with a gem from Sītā and hands it over to Rāma. Rāma, with the army of monkeys, marches towards Laṅkā and in due course of time reaches the sea-shore. Monkeys lose heart at the sight of the ocean and it is only after the

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1. Ajanta inscriptions. See Mm. Mirashi's Kālidāsa. P. 44.

heartening speeches of Sugrīva and Jāmbavān that they decide not to withdraw.

Vibhīṣaṇa comes to Rāma and is welcomed as a great helper. He is crowned as the future king of Laṅkā. The relentless attitude of the ocean obliges Rāma to hit him with the fiery arrow. He turns up out of fear and promises full co-operation in the construction of the bridge.

Mountains after mountains are thrown in the ocean but they are engulfed like grass-blades. Sugrīva appoints Nala to construct the bridge and it is successfully done. The army crosses the ocean and reaches Laṅkā.

According to the directions of Rāvaṇa, an artificial head of Rāma is presented before Sītā, so that being helpless, she may choose Rāvaṇa as her consort. Trijaṭā consoles Sītā when she is lamenting at the death of Rāma. She explains the artificiality of the head.

The battle begins with great ferocity. The army of Rākṣasas and all the relatives of Rāvaṇa are killed. At last Rāvaṇa comes to the forefront in his chariot. Rāma and Rāvaṇa fight a duel. Rāvaṇa's head is cut into pieces by an arrow of Rāma. Rāma regains Sītā and returns to Ayodhyā.

GAUḌAVADHA

Authorship and date[1]:—Vākpatirāja, the author, was a poet at the court of Yaśovarmā[2], the king of

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[1] For detailed information see introduction to the. *Gauḍavadha*.

[2] *Gauḍ* 757.

Kanauj who ruled in the second quarter of the eighth century A. D.[1]. According to his own statement, he was a scholar of almost all the branches of learning and specialised in the study of Kāvyas. Bhavabhūti, Bhāsa, Kuntīdeva, Kālidāsa, Subandhu and Hariścandra were his literary favourites[2]. His patron was so much impressed by his scholarship that the title of *Kavirāja* was conferred by him on the poet[3].

The author of the *Gauḍavadha* was a great lover of Prākrit language and literature. He was elated with pleasure while relishing the Kāvyas in Prakrit.[4]

Story—Yaśovarmā, the hero, starts for an all-round conquest in autumn. He marches on with his army to the south and reaches the Vindhya hills. He chants hymns in praise of the celebrated goddess there.

The king of Magadha is frightened to hear of his march and runs away, but at last he faces Yaśovarmā along with many kings as his allies. He is vanquished and killed. The hero marches towards Vaṅga and conquers the prince ruling there. He, later on proceeds to Southern India and conquers the Parasīka king. The king of Koṅkaṇa offers him a heavy ransom. From there he marches towards the Maru land and reaches the country, Śrīkaṇṭha, and the battle-field of the Mahābhārata. After returning from there he comes to Ayodhyā and receives taxes from the princes on the Mahendra hills.

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[1] R. S. Tripathi History of Ancient India P. 316.
[2] *Gauḍ* 799–802. [3] Ibid. 797.
[4] Ibid. 92–94.

THE KUMĀRAPĀLACARITA

Authorship and date[1]—Hemacandra, the author of the *Kumārapālacarita* was born of a Hindu father in 1088 A. D. in Gujarat. Under the guidance of Devacandra he received insight into Hindu and Jain Śāstras. Kumārapāla, the prince at Aṇahillapura, appointed him as his counsellor. He introduced many reforms in his Government on the advice of Hemacandra.

With reference to the religious toleration of Hemacandra, K. M. Munshi writes, 'Hemacandra identified Mahāvīra with Śiva, respected the Vedas, worshipped Somanāth, and accepted the authority of the *Mahābhārata* and the *Manusmṛti*. Though a zealous propagandist, he was not a separatist. He gave his sect and province an honourable status in the cultural life of India.'[2]

Story—The *Kumārapālacarita* in Prākrit forms the last eight cantos of a bigger Mahākāvya, viz., the *Dvayāśraya-mahākāvya*. This poem contains 28 cantos in all and describes the Cālukya dynasty. The Kumārapala's account begins in canto XV wherein a prophecy is made to King Jayasiṃha by Śambhu that Kumārapāla is to be the king after him. The prophecy comes true and Kumārapāla is crowned. Many kings, on inimical terms with the Cālukyas, fight against Kumārapāla. On Arbuda mountains he gives defeat to Ānna and the latter gives his daughter in marriage to Kumārapāla.

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[1] For detailed information see the introduction to the poem.

[2] K. M. Munshi : Gujarata and its literature. P. 41.

The Prākrit portion gives a detailed account of the activities of Kumārapāla on a particular day. After finishing his morning duties he meets the princes of various countries who have come to see him. After that Brāhmaṇas bless him. He goes to his mothers and offers them precious jewels. Thereafter he visits the wrestling ground. Preparations are made for his journey to the Jain temple. There hymns, eulogising the Jina, are sung and female-dance is performed.

The king goes to the royal garden where flowers of all seasons are blossoming. The grand court of the king is held and the minister of peace and war gives a brief account of the princes conquered by him. The king then goes to sleep and after waking up he begins to examine the evil nature of worldly pleasures. Females, as he observes, are the cause of all sorts of degradation in life. He dilates upon the dirty nature of female body. He praises the great Jain sages and their achievements. Just then Śrutadevī comes and delivers a lecture to him on the subject of attaining perfect bliss.

In the last canto Śrutadevī explains to the king the ideal conduct necessary for salvation, *Yoga*, non-violence, and other codes of morality. She garlands the king with her own wreath.

UṢĀNIRUDDHA AND KAṂSAVADHA

Authorship and date[1] :—The author of the *Kaṃsavadha*, as mentioned in its colophons, is

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[1] For detailed information see the introduction to the poems.

Rāmapāṇivāda. The authorship of the *Uṣāniruddha* also has been attributed to him by the editor, A. N. Upadhye, on the basis of the opinions of Krishnamachariar[1] and Mahākavi Ullur S. Parameshvar Aiyar[2]. This assumption, as the editor says, is supported by the linguistic, stylistic and other similarities between the two poems.

Rāmapaṇivāda was born about the year 1707 A. D. in South Malabar. He belonged to the Pāṇivāda or Nambiar Brāhmaṇa community. His father was a priest in the village Śaiva-temple. In the beginning the poet studied at the feet of his father and later on went to a very renowned teacher, Nārāyaṇa Bhaṭṭatiri. He has paid glowing tribute to his teacher in some of his works.

Rāmapāṇivāda was a great scholar of his time and wrote many standard works in Sanskrit, Prākrit, and Malayālam. Besides the two poems mentioned above, Rāmapaṇivāda has to his credit the authorship of a number of dramas, Mahākāvyas and Stotras. He has also written some scientific works dealing with prosody and *Tāla*.

THE UṢĀNIRUDDHA

Story :—Uṣā, the daughter of Bāṇa, sees prince Aniruddha in a dream and falls in love with him. Citralekhā, her friend, promises that she may manage for her meeting with the prince. She carries away Aniruddha, while asleep, to Uṣā and the couple freely sports there.

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[1] M. Krishnamachariar : History of classical Sanskrit Literature P. 257.

[2] Journal of the University of Bombay, 1941. P- 161.

Bāṇa comes to learn the story of their secret love and reproaches Aniruddha for his misconduct. Aniruddha challenges him to a fight and it is only with great difficulty that he is imprisoned. To Kṛṣna is given the news about the fate of Aniruddha by the sage Nārada and he instantaneously marches against Bāṇa. Bāṇa is a very powerful king and Śiva, the great god, is his gate-keeper. He ever helps him in war. A very severe fight ensues, in which Bāṇa and Śiva are defeated. Bāṇa gives Uṣā in marriage to Aniruddha.

Kṛṣṇa and his army return to Kṛṣṇapura where the marriage of Aniruddha with Uṣā is solemnised. During full-moon nights the couple enjoys amorous sports.

KAṂSAVADHA

Akrūra brings to Gokula Kaṃsa's invitation for Kṛṣṇa on the occasion of the bow-festival. Balarāma, Kṛṣṇa and their party start for Mathurā. On the way, they meet an arrogant washerman with the clothes of Kaṃsa. Kṛṣṇa forcibly snatches all his clothes and kills him. From a hunchback woman Kṛṣṇa accepts saffron which she was taking for Kaṃsa. As a reward for her present Kṛṣṇa offers her charming beauty. Later on they reach the gymnasium where the bow is broken to pieces by Kṛṣṇa. This success of Kṛṣṇa greatly frightens Kaṃsa.

Next morning at the city gate, Kṛṣṇa kills Kuvalayāpīḍa. an elephant and his driver Ambaṣṭha who try to check the progress of Kṛṣṇa. According to the directions of Kaṃsa, Kṛṣṇa and Balarāma are required to contest against Cāṇūra and Muṣṭika respectively in a duel. Very soon the opponents are killed by the heroes.

Kaṃsa loses hope on seeing his great heroes dying. He attempts to imprison Kṛṣṇa but he is not made of submissive stuff. He fights against Kaṃsa and kills him. Ugrasena is appointed as a king after Kaṃsa.

OTHER MAHĀKĀVYAS

Besides the poems referred to above, there were at least five other Mahākāvyas of Prākrit, references to which are found generally in books on rhetoric and sometimes in other works also. Presumably they were of a high standard and very popular in their days. The manuscripts of these poems are not available. Their references are given below.

THE MADHUMATHAVIJAYA

Vakpatiraja wrote the *Madhumathavijaya* before he composed the *Gauḍavadha*, Of this poem he says :

महुमहविययपउत्ता वाया कहणाममउलइ इमम्मि,
पढमकुसुमाहितलिणं पच्छा कुसुमं वणालआणं ॥ *Gauḍ* 69.

THE ARJUNACARITA

Rudraṭa, in the *Kāvyālaṅkāra*[1] refers to the *Arjunacarita*, a Mahākāvya in Prākrit by Ānandavardhanācārya.

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[1] Chap XVI. 5.

THE HARIVIJAYA

Sarvasena wrote a Prākrit Mahākāvya, *Harivijaya*. Ānandavardhana, in the *Dhvanyāloka*, quotes verses from this poem which is not otherwise known[1]. Hemacandra also refers to it in the *Kāvyānuśāsana*[2].

THE RĀVAṆAVIJAYA

Hemacandra, in the *Kāvyānuśāsana*, refers to the *Rāvaṇavijaya*, a Mahākāvya and quotes the following verse from it to illustrate how the poems begin with *Kavipraśaṃsā* :

> सयलं येव णिवद्धं दोहिं पएहिं कलुसपसरणान्तविअं ।
> जाणन्ति कईणा कई सुद्धसहावेहिं लोअणेहिं व हिअअं ।।
>
> P. 334

He refers to the descriptions of city, sunset, welcome to the hero, elephant, horse, and Puṣpaka etc. in this poem[3].

THE KUVALAYĀŚVACARITA

Viśvanātha mentions in his *Sāhityadarpaṇa* his own Prākrit Mahākāvya named the *Kuvalayāśvacarita*[4]. This poem presumably fulfilled all the conditions of a Mahākāvya as laid down by the rhetorician himself. He also quotes the following verse from the poem to illustrate *Jaḍatā* :

> पावरिअ तं जुअजुअलं अणणोणयं णिहिदसजलमन्थरदिट्ठिं,
> आलेक्खओप्पिअं विअ खणमेत्तं तत्थ संट्ठिअं मुअसणां ।।
>
> *Sāhityadarpaṇa* III. 148.

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[1] Sten Konow mentions it in the notes on the *Karpūramañjarī* P. 195.

[2] P. 355.

[3] P. 335.

[4] Chap. VI. 326.

SOME MINOR POEMS

THE ŚRICIHNAKĀVYA[1]

The *Śrīcihnakāvya* was composed by Kṛṣṇalīlāśuka on the model of the *Kumārapālacarita* of Hemacandra in so far as both the works illustrate the rules of grammar. The book comprises 12 cantos and treats of the life of Kṛṣṇa.

The scrappy nature of the events, treated in the story, its unsystematic development, the unpoetic style and lack of descriptions do not allow place for it in the galaxy of Mahākāvyas[2].

THE ŚAURICARITA

There is an incomplete manuscript of the *Śauricarita* in the Government Oriental Manuscripts Library at Madras. This manuscript contains only four Sargas of the poem. According to M. Krishnamachariar, a *Śauricarita*[3] was composed in Malabar in 1700 A. D., and it is characterised by Yamaka form. The manuscript of the poem at Madras is also written in Yamaka form and most probably both these *Śauricaritas* are copies of the same book. The name of the author of the poem is still unknown.

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[1] MSS. in the Govt. Oriental Ms. Library at Madras.

[2] For detailed information see the article *Siricindhakavvam* of Kṛṣṇalīlāśuka' by A. N. Upadhye, published in Bhāratīyāvidyā. Vol. III. Part. I

[3] *Classical Sanskrit Literature* P. 373. Krishnamachariar refers to a MS. of the poem in the O. MSS. Library at Mysore. The authorities of the library, however, inform that there is no such MS. with them.

The poem is mainly narrative and as such not of a high standard. It aims at the display of Yamakas in every line and in this effort the author has failed to give a poetic treatment to the life of Kṛṣṇa. The subject matter has not been properly developed and single verses refer to the events of the life of the hero. The author has introduced no description in the poem and as such it falls short of the standard of a Mahākāvya.

APABHRAṂŚA MAHĀKĀVYA

THE BHAVIṢYADATTAKATHĀ

Authorship and date[1] :—The only source, to have some definite information about Dhanapāla, the author of the poem, is his following stanza :

धक्कडवणिवंसे मायेसरहो समुब्भविण,
धणसिरिदेविसुएण विरइउ सरसइ संभविण ।

Bhaviṣya XXII. 9.9–10.

Nothing definite can be said about the date of the author. It may be however, surmised that Dhanapāla came earliar in the field of Apabhraṃśa than Svayambhū who flourished sometime in the eighth century[2], and displays a more elegant style than Dhanapāla..

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[1] For detailed information see the introduction to the book (P. 2-A) edited by C. D. Dalal and P. D. Gune in 1923.

[2] Dr. Hira Lal Jain, in his article 'Svayambhū and his two poems in Apabhraṃśa', establishes that Svayambhū wrote them between 700 and 783 A. D. . See Nagpur University Journal No. 1 December 1935. P. 78.

Story :—Bhaviṣyadatta, the hero, is born of Dhanapati and Kamalaśrī at Gajapura. Soon after his birth his mother loses the favour of her husband and she goes to live at the house of her brother along with Bhaviṣyadatta. Dhanapati is remarried to Svarūpā and gets another son, named Bandhudatta. Bandhudatta is very wicked but he enjoys parental favours.

Bhaviṣyadatta joins the party of tradesmen sailing for foreign countries under the leadership of Bandhudatta. Bandhudatta receives instructions from his mother to get rid of Bhaviṣyadatta on the way. The party sails in the open sea and reaches the Tilaka island. There the hero is treacherously left by his stepbrother who hastily sails off. Bhaviṣyadatta, in the island, meets a beautiful maiden named Bhaviṣyānurūpā and marries her.

On his return journey Bandhudatta now a pauper, passes through the Tilaka island. He deceives Bhaviṣyadatta again and sails off with his wife and wealth, leaving the hero once again to his fate. Bandhudatta reaches Gajapura and makes preparations to marry his brother's wife.

Bhaviṣyadatta, in the aerial car of a *Yakṣa*, comes to Gajapura on the day his wife is to be married to Bandhudatta. He goes straight to the king, Bhūpāla, and obtains his judgement against his stepbrother. He gets back his wife. The king is pleased with him and later on offers half of his kingdom and his daughter to him in marriage.

In the mean time the king of Poyaṇapura attacks the city of Bhūpāla when his demand for Bhaviṣyānurūpā was rejected by the king. In the battle, that ensues, the king of Poyaṇapura is defeated by the hero.

Once again the hero goes to Tilaka island along with his wife. There he hears the religious discourses of a sage and after passing sometime over there, returns to Gajapura. Here a sage explains to him the stories of his previous lives. The hero is disgusted with his worldly life. He, along with his mother and his wife, renounces the world and attains the tenth heaven after hard penances.

YAŚODHARACARITA AND NĀGAKUMĀRACARITA

Authorship and date[1] :—Puṣpadanta or Khaṇḍa[2] was born in a Brāhmaṇa family of Kaśyapagotra. His father was Keśavabhaṭṭa and mother Mugdhādevī. The parents of the poet had been Śaivas and were later on converted to Jainism. Although the poet has given pretty much about himself and his patrons in the beginning and at the end of all the works he has written, he says nothing about his native land. It is possible, as Pandit Nāthū Rāma Premī argues, that the poet might have belonged to Berar.[3]

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[1] For detailed information see the Introduction to the *Yaśodharacarita* (P. 19 24). and the *Nāgakumāra carita* (P. xvii–xx).

[2] See *Jain Sāhitya aura Itihāsa* by Nāthū Rāma Premī P. 306

[3] Nāthū Rāma Premī : *Jain Sāhitya Aura Itihāsa*, P. 305.

The poet seems to have been averse to sensuous pleasures throughout his life. He remained a lifelong bachelor. He had an ugly, and dark body. Though fortune did not favour him, he was a man of self-respect and high dignity[1]. He was very fond of self-praise also. He, himself, assumed various high sounding titles, such as, Abhimānameru, Abhimānāṅka, Kāvyaratnākara, Kavikulatilaka, Sarasvatīnilaya. and Kāvyapiśalla.

Puṣpadanta wrote the *Yaśodharacarita* and the *Nāgakumāracarita* after the composition of the *Mahāpurāṇa* in 965 A. D..

YAŚODHARACARITA

Story :—Māridatta, the king of Yaudheya, desires to gain the power of flying with the help of Bhairavānanda, a *Yogīśvara.* who recommends to the king a sacrifice of pairs of all living beings in order to please Caṇḍamārī, the family goddess. After a long search, the servants of the king get a suitable pair of a human being also, namely, Abhayaruci and Abhayamatī, the pupils of a Jain monk, called Sudatta. They are presented before the king. He is impressed by their personality and enquires about their parentage, and the causes why they have taken to asceticism in young age. Abhayaruci, then, gives the following account of his previous lives:—

In a previous life, he was born as a son to Yaśorha and Candramatī, the king and queen of Avantī. He was named Yaśodhara by his parents. He was married to Amṛtamatī. His father retired in old age and he was appointed as a king after him. He had a son named Yaśomati.

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[1] See the concluding verses of the *Uttarapurāṇa* by the poet.

One midnight, when he was lying with his queen on a bed, she slipped off to meet her paramour under the wrong impression that her husband had been asleep. The king followed her with sword in hand and saw, to his astonishment, that his queen was requesting an ugly hump-back to be pleased and to excuse the delay in her arrival, but the paramour did not listen to her. He kicked her. It was with great difficulty that she got him ready for amorous sports. She expresses that she would worship the goddess if her husband died. The king was shocked to see those affairs of his sweetheart.

The king made up his mind to take to ascetic life and on the following day he stated that on the previous night he had a dream that he would die if he did not become an ascetic. The mother of the king proposed to sacrifice a cock to nullify the effects of the evil dream. The king did not agree to the sacrifice of a living being. But at last he agreed that a cock of flour be sacrificed, and it was done accordingly. The king began to make preparations to renounce his kingdom. Just then his wife came and proposed that after a sumptuous feast they might both start for some forest. The mother of the king was also invited.

The queen served poisoned meal to the king and his mother. They died instantaneously and were born as a peacock and a dog, for they had sacrificed a cock though it was made of flour. The peacock was presented to the king Yaśomati. One day he saw Amṛtamatī, his wife, making love with the paramour. He attacked them out of envy. In self-defence the queen hit him with her girdle, and the peacock lost one of his legs. Yaśodhara's mother, a grown up dog in the service of the king, came and killed the peacock. Yaśomati came there and killed the dog. Yaśodhara was afterwards born as a mongoose and his mother as a snake.

Yaśodhara and his mother underwent many animal births in this way. Yaśodhara, as a fish, was eaten up by Brāhmaṇas when served by Yaśomati in the name of his father. As a he-goat he had his wife, a she goat, who was no other than his own mother, viz. Candramatī. As a cock-couple, they had a chance to hear a religious discourse on Jainism and they recollected their previous births. Just then they were shot dead by the arrows of Yaśomati.

Once Yaśomati went to a forest for hunting. There he met a monk, who explained to him the details of the various births of his parents and grandmother. He informed him that his father and grandmother were born as a son and a daughter named Abhayaruci and Abhayamatī and his mother was born in the fifth hell. Yaśomati renounced the world after hearing the account of his parents and Abhayaruci and Abhayamatī became the disciples of Sudatta, a Jain sage.

Goddess, Caṇḍamārī, Māridatta, and Bhairavānanda have no more courage to continue with their evil way of life. They are converted to Jainism. Abhayaruci and Abhayamatī become monk and nun respectively at that time, and after their death they attain godhood in Īśāna heaven.

THE NĀGAKUMĀRACARITA

At Kanakapura in Magadha, Jayandhara, a prince has a son, named Śrīdhara, from his wife, Viśālanetrā. He marries another girl, Pṛthvīdevī, and has a son, named Nāgakumāra, from her. Nāgakumāra falls down into a well where a Nāga brings him up and trains him in various branches of learning. Once two beautiful maidens named Kinnarī and Manoharī come to the royal court. Nāgakumāra satisfies the condition of their mother and wins the heart of the two maidens by his skill. He is married to them.

Vyāla, a very brave chieftain, is destined to be the servant of one at whose sight he may lose his third eye. This condition being fulfilled at the sight of Nāgakumāra he accepts service under him. Once while he is standing as a guard at the gate of his master's chamber, two persons appointed by Śrīdhara to kill Nāgakumāra, are bravely faced and killed by him.

This incident makes the king very cautious and he as ks Nāgakumāra to leave the capital so as to avoid a fratricidal war. Thus Nāgakumāra, the hero, marches off for a career of an ad venturer.

In Mathurā the hero saves Śīlavatī from the clutches of Durvacana and thence marches to Kaśmīra and marries Tribhuvanavatī, the daughter of Nanda, the king of the country. From there he goes to Rāmyaka forest and sees a Śabara whose wife was snatched by Bhīmāsura, a Dānava living in a cave. Nāgakumāra meets Bhīmāsura and restores the wife of the Śabara to him.

In Kāñcana cave the hero is offered Vidyās by a deity but gets the award postponed. According to the direction of the deity, he enters the Kālavetāla cave and receives the wealth deposited for him by a Vetāla. The Śabara then leads the hero outside the forest where he is visited by the Vānararāja, He marries Lakṣmīmatī, the daughter of the Vānararāja and restores his kingdom to him. Accheya and Abhedya recognise their master in the hero and join service under him. Five hundred warriors also join the party of the hero.

Nāgakumāra goes to Antarapura and is received by the king there. While his guest, he has a chance to fight in the battle between Arivarmā and Candrapradyota. The latter learns that the hero is his sister's son and gives his daughter to him in marriage.

In order to help Abhicandra he fights against Sukaṇṭha, kills him and marries his daughter Rukmiṇī and Abhicandra's daughter, Candrā and seven princes whom he frees from the imprisonment of Sukaṇṭha.

The hero marries the princesses of Ujjayinī with the help of Mahāvyāla. He marries the daughter of

Meghavāhana after satisfying her conditions. With the help of his Vidyās he goes to Toyavalī and kills Pavanavega there. He restores the kingdom of Rakṣa and Mahārakṣa to them and marries their five hundred sisters.

At Dantīpura the hero marries Madanamañjūṣā. From there he comes to Tribhuvanatilaka and marries Lakṣmīmatī. He meets there a sage, named Pihitāśrava, who explains the details of his previous life and the way to keep Śrutapañcamī fast.

At last Nāgakumāra is invited by his father and appointed king at Kanakapura. After a long reign, he becomes an ascetic along with many of his followers and ultimately attains salvation.

THE SUDARŚANACARITA

Authorship and Date—Nayanandi, the author of the *Sudarśana-carita*, wrote the poem at Dhārā, the capital of Avantī The work was completed in 1100 V. S. (1043 A.D.) when Bhoja was the king there.[1]

The poet, a Jain, was the first and the foremost disciple of a great scholar, named Māṇikyanandi.[2] He must have himself been a famous scholar of his time as he says :

पढमसीसतहो जायउ जये विक्खायउ,
मुणिणयणाणंदि अणांदिउ ।
चरिउ सुदंसणाहो तेण अवाहहो,
विरइउ बुहअहिणांदिउ ॥

Sudarś XII. 9. 11–12.

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[1] *Sudarś*.XII. 10; [2] Ibid. XII. 9. 12.,

The poet seems to be proud of his achievements as the lines quoted above indicate. Like later poets Nayanandi lacks modesty. He praises himself in the following lines:

> कोमलपयं उदारं छंदाणुवरं गहीरमत्थाड्ढं,
> हिअइच्छिअसोहग्गं कस्स कलत्तं च इह कव्वं ।
> आसि सुदंसणचरियं सरसइए पणोविअं कविंदाणं,
> होसइ णायणाणंदो णयणंदि रइस्सए जम्हा ॥
>
> *Sudarś* VIII. 1.1–4.

Story—At Campā in Aṅga, king Dhāḍīvāhana has a queen named Abhayā. There is a merchant named Ṛṣabhadāsa. His son Sudarśana is very handsome and bears an exemplary character. Sudarśana, the hero is married to Manoramā, the daughter of Sāgarasena. After sometime Ṛṣabhadāsa hears a religious discourse delivered by Samādhigupta and consequently renounces the world.

Kapilā, the wife of the royal priest, is enamoured of Sudarśana and expresses her keen desire to enjoy love sports with him. The hero gets rid of her by saying that he is a eunuch.

The disappointed lady relates her story to Abhayā as to how she failed to win Sudarśana's love. Abhayā, however, resolves to sport with him or die.

The hero undertakes a vow of eight days and goes to the burning ground. In the meantime Paṇḍitā, the nurse of Abhayā, contrives to bring him to Abhayā from the burning ground. The hero is not at all moved by the amorous importunities and persistent efforts of the queen. She, however, tears her body with her nails, gets besmeared with blood, and cries for help saying that Sudarśana has been murdering her.

The king sentences the hero to death. As soon as a warrior takes up his sword to strike his neck, a spirit (Vintara) comes to save the hero. After a long fight against the spirit, the king withdraws. He is asked by the spirit to go to Sudarśana and seek refuge with him. The king acts up to the suggestion of the spirit and offers half of his kingdom to the hero but the latter rejects the offer. He explains to the king the beatitude of sagely life and teaches him the principles of Jain faith. The queen hangs herself on a tree and is reborn as a spirit.

Sudarśana renounces the world, becomes an ascetic and wanders abroad. Once, near Kusumapura, a spirit, who was no other than Abhayā in a previous life, comes to disturb him but fails in causing harm to him. Meanwhile the hero attains Kevala Jñāna and later on, salvation.

THE KARAKAṆḌUCARITA

Authorship and date[1]—Kanakāmara, the author of the poem, was born in a Brāhmaṇa family. Later on he was converted to Digambara Jainism and studied at the feet of Maṅgaladeva, a great scholar of his time. The poem was composed in about 1065 A. D..

Story—Dhāḍīvāhana, the king of Campa, and his queen Padmāvatī once wander in the city on the back of an elephant which runs amuck and enters a forest. The king and the queen save their lives at different places. While wandering in a forlorn condition, the queen gives birth to a son near a place of execution.

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[1] For detailed informations see the introduction to the book P. 34-41.

A Cāṇḍāla claims the son as he was appointed by a sage to serve him in order to regain his Vidyās. The mother gives away the baby to him and herself becomes a nun. The baby is named Karakaṇḍu as there is itching in his hand[1]. Karakaṇḍu, the hero of the poem, is trained in various arts and sciences by his guardian. The hero is appointed the king of Dantīpura as there was no heir to the king ruling over there.

Once the king of Campā attacks the capital of the hero as his demand for taxes remains unheeded. A fierce fight ensues. The mother of the hero appears on the battle field and explains the relationship existing between the hero and the king of Campā. The hero, then is appointed as the king of Campā also by his father.

Having learnt that the kings of Cola, Cera, and Pāṇḍya did not submit to him, the hero marches on to conquer them. At Terāpura on the way, he sees wonderful caves. According to the directions of a Vidyādhara, he excavates a cave there. Then he goes towards Siṁhala on an auspicious day as suggested by another Vidyādhara. There he gets Rativegā in marriage. While returning he faces a monster and kills him. The daughter of the monster, a Vidyādharī, leads him to a far off land and the two are married. While returning he meets Rativegā also.

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[1] Dr. H. L. Jain explains Kaṇḍu as a scab, see the introduction to the book P. 23.

The hero then marches against the Cola, Cera, and Pāṇḍya kings, conquers them but restores their kingdom to them when he sees that they bore Jain images on the tops of their crowns. While returning from there he passes through Terāpura where he gets back Madanāvali, his queen who was abducted by a Vidyādhara.

The hero comes back to Campā. Once he hears of the arrival of a sage named Śīlagupta. While going to see him, on the way he meets a woman whose child was dead. The sight makes him extremely sad and creates repulsion in him for the world. The sage delivers a lecture to explain the distinctions of Jain faith. After finishing his discourse he informs the hero as to why he has an itch in his hand. He also gives the details of the previous lives of Karakaṇḍu.

Karakaṇḍu, having heard the speech of the sage, realises that only an ascetic is on the right road to perfect peace. He, with many of his wives, renounces the world and goes to heaven.

OTHER MAHĀKĀVYAS

The Mahākāvyas in Apabhraṁśa, which have been surveyed above, are all Caritas and as such they treat the lives of the heroes of the Jain religion. The authors of these poems are Jains. But the rhetoricians have referred to some Mahākāvyas which are seemingly not *caritas* and appear to be the compositions of non-Jains. References to such poems are given below :

THE ABDHIMATHANA

The poem has been referred to as a Mahākāvya in the *Kāvyānuśāsana*[1] by Hemacandra and also by Vāgbhaṭa[2].

THE KARṆAPARĀKRAMA

Viśvanātha, in the *Sāhityadarpaṇa* refers to this poem as a Mahākāvya in Apabhraṃśa in which the name Kuḍavaka occurs instead of Sarga.[3]

THE MUÑJARĀSA

K. M. Munshi, in *Gujarat and its literature*, refers to the *Muñjarāsa* and also quotes some verses from it which are already quoted by Hemacandra in the *Siddha-Hemacandra*[4] and by Merutuṅga in the *Muñjarājaprabandha.*[5] According to Munshi, it is a love poem of the 11th century and describes the adventures of Muñja, the king of Mālavā (c. 950–977). Its sentiments were unsophisticated and its language based on popular idioms. He conjectures that according to Hemacandra such poems are Grāmya Mahākāvyas.[6]

Besides the poems mentioned above, there is a large number of Caritas dealing with the life of the heroes of Jain religion. Some of these Caritas, as shown in Chapter I, are Purāṇas according as they fulfil the conditions laid down for that type of literature. Many of these books are so small that they cannot be classed as Purāṇas and still they are Puranic in character in respect of contents and style. A brief description of Puranic Caritas, which have been consulted by me is given below:

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[1] P. 337 :

[2] *Kavyānuśasana* P. 15.

[3] P. 375 Chap. VI. 327.

[4] VIII. 4. 439·

[5] See *Prabandacintamaṇi* Ed. Jinavijaya P. 14.

[6] *Gujarat and its Literature* P. 57.

THE NEMINĀTHACARITA[1]

The *Nemināthacarita* was composed by Lakṣmaṇa Deva and comprises four Sandhis. In matter of style the author seems to be indebted to Puṣpadanta.

THE CANDRAPRABHACARITA[2]

Yaśahkīrtti, the author of the Carita, has treated the life of Chandraprabha in 11 Sandhis. The poem was written under the benign patronage of Siddhapāla.

THE SANMATIJINACARITA[3]

The *Sanmatijinacarita* was composed by Raidhu of Gwalior in the 15th century A. D. The poem was written by the author at the suggestion of his preceptor, Yaśahkīrtti. The book exhaustively treats the life of Mahāvīra.

THE SUKAUŚALACARITA[4]

'The book was composed by Raidhu in 1450 A. D. It briefly deals with the life of Sukauśala in four

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[1] MS. in Pañcāyatī Mandira in Delhi Khajura, Delhi.

[2] MS. in Farrukhnagara Jain Bhandara, Meerut (U.P.)

[3] MS. in Jain Bhandara, Dharmapura, Delhi

[4] MS. in Jain Siddhānta Bhavana, Arrah.

Sandhis. The style of the author in this book is almost prosaic.[1]

PALI MAHĀKĀVYAS

THE JINALAṄKARA

Authorship and date.[2]—Buddharakṣita, the author of the poem, was born at Rohaṇa in a distinguished family. James Gray, while discussing the date of the author, refers to the post-script of the text[3] which mentions that the poet was born in the 117th year of the Nirvāṇa of the Buddha. This post-script, if carefuly read and interpreted, seems to be baseless. The ornate style of the poem, the classical metres, and the Bandhas, which are certainly later developments, cannot be ascribed to an author born in the 4th century B. C.

Winternitz assigns the composition of the poem to the year 1156 A. D. on the basis of the concluding verses of the poem in which the date '1700 years after the death of the Buddha has been mentioned.[4]

Story—Sumedha practises austerities on a mountain. Once he intends to become the Buddha and with that end in view, he makes a bridge of his body over the muddy way to be crossed by Dīpaṅkara. Dīpaṅkara prophesies that he is to become the

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1. For detailed information see the article *'Sukauśala carita'* by R. Upadhyaya published in the *Jaina Antiquary* Vol. IX No. II.

2. For detailed information see the Introduction to the book.

3. There is no such post-script in the edition by J. Gray.

4. *A Hisotry of Indian Literature*, Vol. II, P. 2 43 Fn. 4.

Buddha in future. Sumedha attains heaven after his death.

Sumedha is born as the son of Śuddhodana at Kapilavastu. Gods receive him at the time of his birth. Brahmā is heard saying that he is to renounce the world after seeing an old man, a sick man, a dead man, and a monk. In youth he is married to Yaśodharā. Soon after he gets a son named Rāhula.

Royal grandeur and physical pleasures cannot enchant him. To him worldly pleasures appear transitory. One night he leaves the royal palace, goes to the bank of the river Anomā and becomes a monk. He meets Ālāra and Uddaka, two hermits, but their teachings appear to him unsatisfactory. He realises the futility of hard penances and goes to the Bodhi-tree for knowledge.

Māra does not like that one should attain success. He comes to disturb him but in spite of the fact that he has a big army to assist, he fails to overpower him. The hero then grasps the law of the Noble Truth. He, so far Siddhārtha, now becomes the Buddha.

The Buddha commands many supernatural powers and impresses others thereby. He makes it a point to enlighten gods and men and wanders abroad to show the path of progress to all sentient beings.

THE JINACARITA

Authorship and date[1]—Vanaratna Meḍhaṅkara, the author of the poem, was a Buddhist Thera

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[1] For further information see the introduction to the poem.

(Sthavira)[1] in Ceylon. He flourished under Bhuvaneka Bāhu I who ruled from 1277 to 1288 A. D. He was a keen lover of learning.[2]

Story—Sumedha, a rich prince, gives away his wealth in alms and begins to practise austerities. Once he prostrates himself across the muddy portion of the road to form a bridge to help Dīpaṅkara and his party in crossing it. Dīpaṅkara declares that he will one day become the Buddha. After death he goes to the Tuṣita heaven.

At the request of gods he enters the womb of Māyā the wife of king Śuddhodana of Kapilavastu. Just after his birth he announces that he will become the leader of men. The prince is named Siddhārtha.

After the birth of a son he leaves the capital, goes to the river Anomā and becomes a monk there. At Rājagṛha he begs for his meal. King Bimbisāra meets him at the Pāṇḍana mountain and makes an offer of his kingdom to him which he rejects.

He practises very hard austerities but without any positive achievement. Then he goes under the Bodhi tree for contemplation. Māra comes to disturb him but he fails in his efforts. He, then, realises the Noble Truth and becomes the Buddha. Brahmā comes there and requests him to explain the Noble Truth to all those who are ignorant of it.

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[1] Verse 471 of the poem.

[2] Verse 458 of the poem.

The Buddha becomes a wandering monk and in course of his tours, he enlightens Upaka and others at the Deer Park, explains his faith to a number of ascetics at Uruvelā and gives his teachings to king Bimbisāra. Śuddhodana, the father of the Buddha, calls him to his capital. The sight of his begging at his own capital moves his wife so greatly that she requests his (Buddha's) father to deter him from doing so, but the Buddha explains his gospel in reply to his father's request to prevent him from begging. He admits his brother Nanda, and son, Rāhula to his fold.

From Kapilavastu he goes to Sītāvana and thence to Śrāvastī and delivers the Noble Truth to Sudatta, a great merchant. On his way the Buddha wanders from place to place and enlightens those whom he meets.

Composition of poetry in Pāli is still cultivated in Ceylon. During the recent past two Mahākāvyas viz., the *Jinavaṃśa-Dīpa* or the *Prabandha Śiromaṇi* and the *Mahākaśyapa Carita*,[1] were composed by Mahānanda Thero and Widurupola Piyatissa respectively. These poems have been modelled on the lines of the *Buddhacarita* in so far as they poetically delineate the life of the heroes, introduce beautiful descriptions and propagate the Buddhistic philosophy and religion.

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[1] See the introduction to the poems for detailed information regarding the contents, descriptions and style of the poems.

Chapter III

THE PLOT

THE SCOPE OF THE STORY

The story of the Mahākāvya gives the account either of a single hero or of several heroes of the same family. The *Buddhacarita*, the *Saundarananda*, the *Setubandha*, the *Kirātārjunīya*, and the *Śiśupālavadha*, etc. come under the former type and the stories of the *Raghuvaṃśa*, the *Dvayāśraya-Mahākāvya* of Hemacandra and the *Rāṣṭrauḍhavaṃśa* of Rudra are of the latter type. The latter class of the Mahākāvyas, mentioned above, relate the history of the families of kings. The Mahākāvyas dealing with a single hero either depict his life in full or portray only a certain phase of it. The stories of the former type contain the circumstances in which the heroes are born as also their family, education and culture. The heroes attain youth and are married or undertake adventures resulting in marriage generally. The *Buddhacarita*, the *Jānakīharaṇa*, the *Rāvaṇavadha* of Bhaṭṭi, the *Gauḍavadha*, the *Vikramāṅkadevacarita* of Bilhaṇa, the *Bhaviṣyadattakathā*, the *Yaśodharacarita*, the *Nāgakumāracarita*, the *Sudarśanacarita*, the *Karakaṇḍucarita*, the *Jinālaṅkāra*, and the *Jinacarita* treat the full life of the hero. The narratives of these Mahākāvyas are biographical. The Mahākāvyas portraying only one phase of the life of the hero generally have a dramatic plot. The *Saundarananda*, the *Setubandha*, the *Kirātārjunīya*, the *Śiśupālavadha*, the *Kaṃsavadha* and the *Uṣāniruddha* etc. are representative poems of this class.

THE NATURE OF THE MAIN ACTION

The main actions of the Mahākāvyas relate to the worldly or the spiritual achievement of the hero. The worldly actions in Mahākāvyas culminate in war or love. In a Mahākāvya war may be waged by a hero for the relief of the people or gods or both. Sometimes the hero fights for his own benefit, defence or territorial gains. The war in the *Setubandha* results in the satisfaction of the hero and the three worlds. While introducing his work the author says.

तं तिअसवन्दिमोक्खं समत्थतेलोक्कहिअअसल्लुद्धरणं
सुणह अणुराअइण्हं सीतादुक्खक्खअं दहमुहस्य वहं ॥

The war in the *Kumārasambhava* is for the relief of gods. The *Raghuvaṁśa* relates many wars, each of which has been undertaken with a definite aim of its own. Raghu fights against Indra in order to get back from him the sacrificial horse of his father. He ultimately receives Indra's blessings to the effect that his father would get the merits of the sacrifice without the use of the horse.[1] Raghu then starts for the conquests of the quarters. Aja fights with his competitors while he is taking away the daughter of Bhoja after winning her in a *Svayaṁvara*. This war is purely defensive.[2] In course of relating the story of

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[1] Raghu III. 51–67.
[2] Ibid. VII. 35–65.

Rāma, Kālidāsa describes a number of wars which were undertaken mainly to relieve gods and human beings. Satrughna also fought against Lavaṇa who had disturbed the sages practising austerities on the banks of the Yamunā. The *Śiśupālavadha* and the *Kaṃsavadha* contain the account of wars in which the two great enemies of world peace, viz., Śiśupāla and Kaṃsa are slaughtered at the hands of Kṛṣṇa.

The *Naiṣadhīyacarita* and the *Uṣāniruddha* treat of the marriage of Nala and Aniruddha respectively. Marriage has been a favourite theme of Kālidāsa also. He describes the marriage of Śiva with Pārvatī and of Aja with Indumatī in the *Kumārasaṃbhava* and the *Raghuvaṃśa* respectively.

There is no specific main action in the Mahākāvyas of Apabhraṃśa They generally treat the life of the religious heroes of Jains. The poems comprise the treatment of the adventures of heroes, their marriages, and philanthropic activities generally. Ultimately the heroes hear the details regarding their previous life from some sage, thereupon resort to asceticism for spiritual advancement and attain salvation or go to heaven.

The sufferings of the hero, which lead to his ultimate success, also form a favourite theme for the poems. The plot of the *Yaśodharacarita* is distinct from others in the sense that it does not attach importance to some action which may be said to be main. The poem aims at describing the evil influence of violence in thought and action by referring to the various lives of some of the characters. The

Sudarśanacarita, also depicts no main action of the hero. It, however, relates the passive resistance of Sudarśana against the temptation of love.

CLASSIFICATION ON RELIGIOUS BASIS

The story in the Mahākāvyas can be placed in three classes, viz., Vedic, Buddhistic, and Jaina. This division mainly rests on the fact that the authors of different religions have selected stories for their poems which are related to the heroes of their own religion. Generally speaking, the Mahākāvyas in Sanskrit, Pāli, and Apabhraṃśa belong to the Hindus, the Buddhists and the Jains respectively. The Mahākāvyas in Mahārāṣṭrī Prākrit were composed by Hindu poets. Aśvaghoṣa, however, treated the lives of Buddha and Nanda in Sanskrit.

Except for the Hindu poets, the Buddists and Jains have manipulated and shaped their plots in accordance with their own religious ideals. The heroes in the Jain poems have been described as having passed their lives in keeping with the principles of Jain religious ideals. This is followed by a detailed narration of the previous lives of these characters who are generally initiated into asceticism after hearing the religious discourses of some saint.

THE SUPERNATURAL ELEMENT

The supernatural element in the story is attributed either to divine characters or to human characters. The divine or supernatural characters have been commonly introduced in these poems. The activities of gods, from Brahmā down to the family-gods and goddesses have been dwelt upon by poets and they have devoted a considerable part of the narration to them. Of the Mahākāvyas, the *Kumārasambhava* deals absolutely with divine characters. In all other poems the story is based, more or less, upon the activities of gods and human characters both. The stories of the divine characters, denote either their passive interest in earthly affairs and in the destiny of human characters, or the active part played by them in association with earthly characters.

Passive interest of gods—Gods are eager to see the advent of extraordinary human characters on the earth. They hold counsels and make efforts for their coming over to this world[1]. Gods and Yakṣas pay obeisance to Siddhārtha at the time of his birth and serve him[2]. These gods ever remain with the hero and watch his success. They are happy in his achievements and feel depressed in his sorrows[3]. They shower flowers on the hero in different stages of his progress, viz., his birth, coronation and other great achievments[4]. Goddesses are anxious to meet the fighting hero.

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[1] See *Rām.* I. 15–18 followed by Kālidāsa in the *Raghu.* X. 5–52, *Jina* 70 and *Jināl.* 32–33.

[2] *Buddhacarita* I. 36 39.

[3] Ibid. XII. 118, XIII. 30, *Saund.* III. 8–9, *Setu.* XIV. 30, 33–34., *Raghu.* XII. 101, *Śiṣu.* XVII. 62, *Karaka.* II. 21, III. 6, *Kaṃs* III. 58.

[4] *Saunda.* III. 9; *Raghu.* XII. 102; Kirāt. III. 660. *Śiṣu.* XX. 79; *Karak.* IV. 9; *Jināl.* 144–149; *Kaṃs.* III 57.

Active part played by gods—Active part, here, denotes the role wherein gods appear in the poem as characters and cause the development of the story. The part played by these gods is depicted as being similar to that of human beings except where they display their supernatural attainments.

The parental role of these gods has been represented in Apabhraṃśa poems. Nāgakumāra and Karakaṇḍu are taken away from their parents, brought up, and trained by gods. In the *Raghuvaṃśa* goddess Vasundharā takes away Sītā when she was not accepted by Rāma.[2] Goddess Padmāvatī consoles Ratīvegā, the wife of Karakaṇḍu, while she is seperated from the hero[3].

The help rendered by gods to heroes occupies an important place in the story. The *Setubandha* and the *Raghuvaṃśa* relate how Rāma is helped by Mātali and Garuḍa in course of his war against Rāvaṇa.[4] The presiding deity of the ocean, in the *Setubandha*, suggests to Rāma the way to cross the sea[5]. The hero in the *Bhaviṣyadattakathā*, is carried by Vidyādharas in their aerial cars from the Tilaka island to Hastināpura and from Hastināpura to the island again.[6] In the *Sudarśanacarita* the hero is helped by a spirit *Vintara*. As an ally he fights

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1. *Gauḍ*. 113 and *Śiśu*. XVIII. 58.
2. XV. 84.
3. *Karak*. VII. 13–VIII. 16; X.
4. *Setu*. XIV. 56–61 and XV. 51; *Raghu*. XII. 76, 84–86.
5. *Setu*. VI. 16–17.
6. IX. 6, XV. 11 and XVIII. 7.

against the hordes of the king of Campā.[1] In the *Raghuvaṃśa* and the *Kirātārjunīya* gods have been said to offer weapons to their favourite heroes.[2] From heavens comes gold to fill the treasury of Raghu to enable him to meet the demand of Kautsa.[3]

These divine characters have been, sometimes, said to be the guides of heroes. They inform them of the right lines of action and thus save them from troubles. In the *Buddhacarita* a god meets the hero in the guise of a recluse and causes in him the desire to renounce the world.[4] Rāma, in the *Raghuvaṃśa*, is ready to march against Yama, when Sarasvatī prohibits him and suggests to him where the fault lies.[5] When Rāma is ready to attack Vasundharā, Brahmā comes to her help and asks him to desist from his intention.[6] Yama comes to Rāma to deliver to him the message that he was required in heaven.[7] In the *Śiśupālavadha* Nārada delivers the message from Indra to Kṛṣṇa and gets him ready to kill Śiśupāla.[8] Kṛṣṇa is visited by Nārada in the *Uṣāniruddha* also and informed about the whereabouts of his grandson by him[9]. Arjuna, in the *Kirātārjunīya*, is guided by a Yakṣa to the penance-grove in the Himalayas.[10] He is further directed by Indra to please Śiva by his penances.[1] In the *Bhaviṣyadattakathā* the hero meets a maiden as directed by a Vidyādhara.[2] The hero in the *Karakaṇḍucarita* is directed by a Vidyādhara to start for Siṃhala island.[3] Śrutadevī comes to enlighten Kumārapāla on philosophical subjects.[4]

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[1] VIII. 43 onwards.

[2] *Raghu.* V. 57, *Kirāt* XVIII. 46.

[3] *Raghu.* V. 29.

[4] *Buddha* V. 21.

[5] *Raghu* XV. 46–47.

[6] Ibid. XV. 85.

[7] Ibid. XV. 93.

[8] Canto I.

[9] II. 1–13.

[10] III. 59.

The Mahākāvyas have sometimes depicted the dependence of gods on grand personalities of our earth. Caṇḍamārī, the goddess of the family of Māridatta, seeks enlightenment from Abhayaruci.[5] In the *Jinacarita* millions of Brahmās come to listen to the discourse of the Buddha.[6]

The role of gods, as painted in the Mahākāvyas, have not always been favourable to human characters. Kāma (Māra) and celestial damsels have generally been averse to human progress towards the spiritual goal. Siddhārtha and Arjuna bravely face their allurements and come out successful. In temporal affairs also gods present difficulties and sometimes fight against human characters. The *Raghuvaṃśa* describes a glorious duel between Indra and Raghu.[7] Śiva fights against Arjuna in the *Kirātārjunīya* and against Kṛṣṇa, in the *Uṣāniruddha*. In the *Sudarśanacarita* a spirit (Abhayā, a Vintarī in her next life) attacks the hero.[8] In the *Karakaṇḍucarita* a Vidyādhara abducts the wife of the hero. The story of Nala and Damayantī, in the *Naiṣadhīyacarita*, portrays how these gods are anxious to fulfil their ambitions on earth and compete with a human hero.[9]

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[1] XI. 80; [2] V. 6; [3] VII. 1,
[4] *Kumar* Canto VIII; [5] *Yaśodh* IV. 18.; [6] 316.
[7] III. 52–64; [8] XI. 18; [9] Canto V—XIII.

SUPERNATURAL ACTIONS

Human Characters—So far the supernatural characters have been dealt with. The supernatural actions of earthly beings are no less important in so far as they give surprise. The *Buddhacarita* tells us as to how the hero at the time of his birth rises up and says, 'बोधाय जातोऽस्मि जगद्धितार्थम्' etc.[1] In the *Saundarananda* the Buddha flies to the summit of the Himalayas and thence to heaven.[2] Daśaratha, in the *Raghuvaṃśa*, is said to have gone to heaven to help Indra.[3] Rāma turns a stone into a lady by virtue of his divine touch.[4] Sages. as related in these poems, possess supernatural powers and thereby they command the vision of the past and future, and of three worlds as well. The *Raghuvaṃśa* describes how by meditation Vasiṣṭha comes to know the cause of Dilīpa's not getting a son[5], and also that of the death of Indumatī, when she comes in contact with the divine garland. Almost all the Mahākavyas in Apabhraṃśa contain the details of previous lives of characters from the mouth of Jain sages. These sages often forecast the future of the heroes and inform them about the welfare of relatives of the characters.

Birds and Beasts—Birds and beasts are sometimes represented as behaving like human beings in the

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[1] 1.15,
[2] X. 5, 18.
[3] IX. 19:
[4] XI. 34;
[5] 1·74–81

Mahākāvyas. The *Rāmāyaṇa* depends much for the development of the story on monkeys, bears, and vultures etc.. Jaṭāyu talks with Rāma and delivers the news about the abduction of Sītā.[1] The snake, in the *Buddhacarita*, hymns the Buddha.[2] The *Raghuvaṃśa*, likewise, describes the part played by the animals, most interesting of which is that of Kumbhodara, the lion, and Nandinī, the cow.[3] The *Naiṣadhīyacarita* depicts the part played by a swan as a negotiator between Nala and Damayantī. In the *Yaśodhara-carita* a peacock remembers the details of his previous life and attacks Amṛtamatī and her paramour while they are making love,[4] and two cocks recollect their previous birth on hearing a religious discourse on Jainism.[5] In the *Karakaṇḍu-carita* an elephant comes to worship an ant hill,[6] and a Vidyādhara, in the form of an elephant, comes and attacks *Karakaṇḍu's* forces and abducts Madanāvalī, the wife of the hero.[7]

ELEMENT OF FATE

The element of fate is very common in the progress of the story. Many actions appear to be designed to take place In a particular mode. The enlightenment of the Buddha is published at the time of his birth.[8] Gods and Brahmās have borne testimony to this.[9]

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[1] III. 68.
[2] XII. 117-118.
[3] Canto. II.
[4] II. 33.
[5] III. 33.
[6] IV. 6.
[7] V. 14-15.
[8] *Buddha.* I. 34.
[9] The *Jinacarita* and the *Jinālaṅkāra*

The birth of Raghu and Aja and the death of Indumatī, Daśaratha, and Rāvaṇa all are preshaped incidents in the *Raghuvaṃśa*. Ahalyā's restoration to human form was certain as soon as she would touch the feet of Rāma.[1] The episode in connection with the hunting of the boar is a known fact to Śiva[2] He is quite conversant with the details of all the actions which are to take place in future.[3] The death of Tāraka and Śiśupāla, at the hands of Kārtikeya and Kṛṣṇa respectively, is an absolute fact, known long before their death.[4] Pārvatī's marriage with Śiva is predicted by Nārada[5]. The *Naiṣadhīyacarita* refers to the question of the swan to Brahmā about the consort of Damayantī and also to Brahmā's reply that she is to choose Nala as her consort.[6]

In the *Bhaviṣyadatta-kathā*, Yaśodhara, a sage, predicts that Bhaviṣyadatta is to get a maiden in course of his voyage and further lays down the future course of his life.[7] The arrival of the hero on the 30th day from the date of prediction and his occupation of the royal throne are all predicted facts.[8] The *Nāgakumāra-carita* refers to the prophecy of a sage regarding the birth, childhood, and the high attainments in the later life of the hero.[9] Vyāla and Mahāvyāla, Acchedya and Abhedya serve the hero in accordance with the prophecies regarding their future career.[10] The hero attains Vidyās which were directed by Jitaśatru to wait upon him.[1] From a sage five hundred warriors learn that they have to serve Nāgakumāra and later on they come to join the army of the hero.[2] In the *Sudarśanacarita* the parents of the hero go to a sage to learn the significance of a dream. Thereupon the sage forecasts a brief account of the achievements of the hero and says that he would at last renounce the world and become an ascetic.[3] The *Karakaṇḍucarita*, on the line of the *Nāgakumāracarita* refers to the description of the future of the hero from the mouth of a Vidyādhara.[4] The fate of the parents, the nursing of the child, and his later attainments are affairs predicted already.[5]

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[1] *Raghu* XI. 34.
[2] Kirāta XII. 36.
[3] Ibid. XII. 36-39.
[4] Kumār II. 52, and Śiśu II. 103.
[5] *Kumāra* I. 50.
[6] III. 50-51.
[7] V. 5.
[8] VI. 8.
[9] II. 7,
[10] IV. 5.

MODIFICATIONS IN THE STORY

The authors of the Mahākāvyas have seldom tried to invent stories for their poems. They generally look into the legendary stock of the Purāṇas and Itihāsas, choose a story from there and give it currency in their poems. The author, thus leaves no stamp of his personality on the story except that he introduces some minor modifications, slightly changes, or clips the original story. Here the artistic sense of the poet in selecting a fine story is of primary importance.

FOR FORM AND GRANDEUR OF CHARACTERS

The authors of the Mahākāvyas have generally followed the outline of the original story. The modification has been made for (a) artistic reasons, and characterisation (b) descriptions (c) dramatic element and (d) crisis. The Mahākāvya should not aim at relating something only for the sake of information. The incidents incorporated must have direct bearing on the progress of the story, or, as said above, add to its artistic charm and give opportunity to the poet to interweave beautiful descriptions. The author of the Mahākāvya, thus, finds himself called upon to reshape the story after denuding it of all unnecessary elements found in the original. In the *Setubandha*, Pravarasena discards the account of Śuka, a messenger from Rāvaṇa, to Sugrīva.[1] Ravaṇa's talk with Sītā has been excluded in the *Setubandha*, perhaps because the poet did not feel its charm as Vālmīki did.[2] To dishearten the opposite army, Indrajit kills an artificial Sītā in the *Rāmāyaṇa*,[3] but no mention of the incident has been made in the *Setubandha*. The messengers, sent by Rāvaṇa to estimate the strength of Rāma and the role of Aṅgada in the court of Rāvaṇa, have been left unnoticed by Pravarasena.

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[1] VI. 5.

[2] VII. 3.

[3] III. 2.

[4] II. 5.

[5] II, 5. 2.

The story, as given in the *Mahābhārata*, has been modified by Bhāravi in order to give prominence to the hero in the Kirātārjunīya. The epic describes the conversation of Vyāsa with Yudhiṣṭhira. Vyāsa gives Vidyās to the king to be taught to Arjuna but the Mahākāvya describes the meeting of Vyāsa and Arjuna, the hero, and his receiving instructions directly from Vyāsa. The story has been reshaped

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1. *Rāma* VI. 20. 2. Ibid. VI. 31-32 3, Ibid. VI. 80.

in the end in order to exalt the character of the hero. In the Mahābhārata Śiva harasses Arjuna so much so that he becomes unconscious. It is only then that Śiva is pleased. *Bhāravi* paints it quite otherwise. The hero pleases Śiva by his extraordinary valour which he proves beyond all doubt by catching his opponent when he was trying to jump aloft in the sky[1]. Such has been the device to raise the character of the hero in the *Naiṣadhīyacarita* also. Kali in the poem finds no fault with Nala and he is obliged to resort to a tree in his garden whereas in the *Mahābhārata* he takes hold of the hero when he is performing the evening prayer without washing his feet after making water[2]. The grandeur thus attributed to the personality of the hero, adds to the charm of the story.

The tendency of discarding the unnecessary details in the story, as seen in case of the *Setubandha*, is remarkable in the *Śiśupālavadha* also. Māgha nowhere mentions Sahadeva who, according to the version of the story in the *Mahābhārata*, offers the Arghya in worship to Kṛṣṇa and challenges the enemies to a fight[3]. In the *Śiśupālavadha*, Yudhiṣṭhira is said to have made the offer of the objects of worship to Kṛṣṇa[4].

FOR DESCRIPTIONS

On the model of the *Buddhacarita* and the *Kumārasambhava* the *Kirātārjunīya* also introduces afresh a hard test for Arjuna. Divine damsels come to disturb the hero. The poet has been thus able to introduce the meeting of the *Guhyakas* with Indra and the consequent flight of heavenly maidens down to the earth, and picking of flowers etc. In the *Śiśupālavadha* also descriptions have been introduced and only for this purpose Māgha narrates how Kṛṣṇa sported on the Raivataka.

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[1] XVIII. 13.

[2] *Araṇyaparva* IL. 18.

[3] *Sabhāparva* XXXIII. 35. and XLI. 45

[4] XIV. 88.

FOR DRAMATIC ELEMENT

The plot in a Mahākāvya becomes pre-eminent if it is developed on the lines of those of a drama. Bhāravi and Māgha have introduced modifications to put in the seed of the major action dramatically and prominently. Both of them have created an atmosphere in the beginning wherein the seed of the action finds suitable ground to develop. This the former does by introducing the report of a forester followed by a discussion over it, and the latter by bringing in the meeting of Nārada with Kṛṣṇa.

TO INTRODUCE CRISIS

The story of the Mahākāvyas has been sometimes changed to bring in sensational situations. Pravarasena has shown remarkable success in introducing such a situation in the *Setubandha*. The monkeys, engaged in constructing the bridge are all exhausted by carrying mountains They stop disheartened, not knowing what to do.[1] Just then Nala comes to their aid and the crisis is averted. Śrīharṣa also has manipulated such a critical situation on the model of the *Kumārasambhava*[1]. The *Mahābhārata* plainly describes that Nala introduced himself to Damayantī in the very beginning when he went to see her in order to deliver the message of gods to her. But the *Naiṣadhīyacarita* sustains the interest of the readers while describing Nala's playing the part of a messenger. It is only in the end that he discloses his identity to save Damayantī from the evil consequences of his separation[2].

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[1] VII. 71.

These poets have sometimes taken liberty with the sequence of incidents as given in the original source. In the *Setubandha*, Rāma is on the Suvela mountain in the evening when that very night Rāvaṇa sends the artificial head and bow of Rāma to Sītā. The next morning war breaks out. But in the *Rāmāyaṇa*, the army of Rāma is on the southern side of the ocean when Rāvaṇa sends the artificial head[3]. Kālidāsa places this presentation of the head in the middle of the war.[4] Bhāravi does not mention Kāmyaka forest from where Arjuna started for Indrakīla according to the *Māhābhārata*. He refers to the Dvaitavana whence Arjuna started. Of course the stories, referred to above, suffer in no way because of these deviations in so far as their intrinsic merit is concerned.

The Mahākāvyas in Apabhraṁśa have generally borrowed their stories from the stock of the popular heroic tales and the Purāṇas. These heroic stories had various versions prevalent among the people or recorded in books. Poets were at liberty to choose any one of these versions and elaborate their stories without any loss of credibility. Sometimes many of these versions were consulted by the poets to select the best portions from them and again piece them together to make the best possible version.

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[1] V. 85–86.

[2] IX. 103.

[3] VI. 33. 15 and 16.

[4] *Raghu* XII. 74.

The story of Bhaviṣyadatta[1] has two versions in the *Uttarapurāṇa*. In the first version[2] the hero is Nāgadatta. His adventures, the treachery of his step-brother, the help of a Vidyādhara, and finally the regaining of his wife are quite similar to the version in the *Bhaviṣyadattakathā*. Here the story ends. Slightly different, yet virtually the same in spirit, runs another story of which Prītiṅkara is the hero. He is duped by his uncle and left in an island. The hero who has lost his wife and wealth, is helped by Yakṣas. He is favoured by the king and receives half of his kingdom and his daughter in marriage.[3] Both of these stories have been represented in the one given in the *Bhaviṣyadattakathā*.

The story of the *Yaśodharacarita* of Puṣpadanta is found in Haribhadra's *Samarāiccakahā*,[4] the *Uttarapurāṇa*[5] of Guṇabhadra and Somadeva's *Yaśastilaka*-

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[1] The poet admits that he has utilised old versions of the story. *Bhavisya* XIV. 20. 17

[2] Parva 75-95.

[3] Parva 76.

[4] P. 25.

[5] Hist. Winternitz Vol. II P. 534.

campū. These are the works composed before the *Yaśodharacarita* of Puṣpadanta. Puṣpadanta's story of Yaśodhara is based on those of the *Samarāiccakahā* and the *Uttarapurāṇa.* The first part of the Puṣpadanta's story wherein Māridatta prepares for the sacrifice is not traceable in the Haribhadra's version. The second part of the story has been elaborately dealt with by Haribhadra. The *Campū*, however, establishes Māridatta's relation with Abhayaruci and Abhayamati. Haribhadra's story relates that Yaśodhara is an old man when he sees his first white hair and wants to renounce the world. Puṣpadanta has artistically manipulated the story and shows that the hero is in perfect youth and enjoys amorous sports with his wife. He has, thus, successfully painted an artistic picture of contrast by showing that at the climax of his physical pleasures the hero notes the insincerity of his sweetheart. His so-called sweetheart desires the end of Yaśodhara so as to be without obstacles in her enjoying the company of a hunch-back. In Haribhadra's story, the mother of Yaśodhara asks him to disguise himself as a monk.

The story of the *Karakaṇḍucarita* has its prototype in the *Uttarapurāṇa*[1] of Guṇabhadra. According to the version in the Purāṇa, an elephant goes in search of an heir to succeed Candrakīrti, a king. This king had died without leaving any issue behind and Mārkaṇḍeya was selected by the elephant to succeed him. The Kumbhakāra Jātaka of the Buddhists relates quite a different story about Karakaṇḍu, the king of

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[1] Parva LXX. 220-234.

Kaliṅga. He renounces the world on seeing a fruitful tree which has become barren in the evening. The story in the Devendra's commentary on the *Uttarādhyayana*[1] is similar to the first half of Kanakāmara's story in the *Karakaṇḍucarita*. The hero renounces the world on seeing an old bull. There is no mention of the adventures of the hero in Southern India and Siṁhala. Kanakāmara has designed the model of his story on the lines of the *Nāgakumāracarita* and *Bhaviṣyadattakathā* wherein the heroes, after a great many adventures, hear the details of their previous lives and take to asceticism.

EVALUATION OF THE THEME AND PLOT

The story of a Mahākāvya may be a legitimate source of appeal to the audience. It comes to possess this quality by its universality, artistic form, and freshness of interesting details in various parts. In order to command universality, it should incorporate an action of universal or national importance. In this respect, the poems of Aśvaghoṣa surpass all other poems. The *Buddhacarita* treats the life of the Buddha whose activities centre round the liberation of humanity from sufferings. As already shown, gods are interested in his success. Even birds, beasts and trees behave in a manner which is sympathetic and helpful to the hero.[2] The story is unique in its kind where the hero is seen taking a step so far quite unknown to the world. He leaves the world and along with it all the royal pleasures he forgoes in order to attain eternal bliss. The life of the Buddha is in itself highly impressive.

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[1] For the story see appendix B on page 275 in the *Karakaṇḍucarita* edited by Hiralal Jain.

[2] XII. 116-118.

The theme of the *Saundarananda* is no less universal than that of the *Buddhacarita.* Herein we find a psychological development of the plot and the study reminds the reader that he too is a victim of worldly pleasures like Nanda. The interest of the reader is kept sustained in the details of the story. The hero wins the sympathy of the reader and the latter is ever keen to learn what next happens to the hero.

The themes of the *Setubandha*, the *Kumārasambhava*, the *Raghuvaṁśa*. the *Kirātārjunīya*, the *Siśupālavadha*, the *Kaṁsavadha*, and the *Uṣāniruddha* are very grand. The details of the heroic struggles of the popular hero with an equally powerful but wicked rival in the majority of these poems, have been enjoyed with keen interest in India. The heroes of these poems were the champions of the cause of the people and their victory established the reign of peace and prosperity. The *Kirātārjunīya*, however, presents no genuine enemy as the rival. Śiva and Arjuna, the two great heroes, simply display a sensational combat which is throughout full of heroic element.

There is no theme, worth the name, in the *Gauḍavadha* and the *Kumārapālacarita.* The details in the narratives are all flat and unconnected. The account of the legendary heroes, unconnected with the main story, is, however; quite sensational in the *Gauḍavadha*.

The plots in the Apabhraṁśa Mahākāvyas are more informative and less interesting. They treat the lives of the heroes and invariably introduce heavy details of their previous lives and sometimes of the lives of other important characters.

The *Bhaviṣyadattakathā* deals with the story of the father of the hero which is, in no way, connected with the main plot. The author, herein, relates how Dhanapati goes to his father-in-law's house and bows at the feet of his wife to obtain reconciliation.[1] There is hardly any central point in the plot. The main incidents, viz., Bhaviṣyadatta's marriage in Tilaka island, the war with the king of Poyṇa, and at last the knowledge of the details of the previous lives subsequent to the renunciation of the world, are three distinct stages in the story and they have not been smoothly connected to form an artistic plot. There is no continuous flow of the story in the poem. The poet could have finished the story with greater artistic effect, as the *Uttarapurāṇa* does, where the hero regains Bhaviṣyānurūpā.

The *Yaśodharacarita* mainly deals with the past lives of the hero and the number of unconnected details therein is so large that it totally lacks in the plot-interest. The poet constantly reminds the readers that violence is very degrading. This effect could have been more artistically created by mentioning only one of the lives of the hero.

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[1] XII. 11.

The *Nāgakumāracarita* describes heroic adventures which invariably end in marriage. The fight of the hero against Durvacana for the release of a princess, marriage with Tribhuvanavatī after fulfilling her conditions, restoring the wife of a Śabara, gaining Lakṣmīmatī in marriage, restoring the kingdom of Vānararāja to him, marriage with Guṇavatī, Rukmiṇī, Candrā, seven princesses, daughter of Meghavāhana and five hundred daughters of Śrīrakṣa, restoring the kingdom of Śrīrakṣa to him and his marriage with Madanamañjūṣā and Lakṣmīmatī form the details of the heroic actions and they make a loose plot, disconnected as they are. These incidents seldom throw any light on the character of the hero nor are they meant for introducing descriptions.

The *Karakaṇḍucarita*, also, has no artistic plot. The incidents, dealt with herein, are as unconnected as those of the previous poems. There is no noble aim before the adventurous hero and his actions do not show any mark of greatness in his character.

Of the poems in Apabhraṃśa the *Sudarśanacarita* comprises the most artistic plot. The author rightly boasts that by the grace of the goddess of learning he has received for treatment the best plot, so far unknown to other poets.[1]

The latter half of the poem treats of the power of passive resistance in the hero. Abhayā extends to the hero her proposal for amorous sports, but the hero makes no reply. Out of passion the lady embraces him but to no effect, and at last the lady is disappointed and tears her body with her nails and cries for help. No doubt the above details have been contrived to create aversion towards women, and yet the allied plot is interesting. The poet had better finished the poem at the point where Dhāḍīvāhana comes to beg pardon of Sudarśana and ultimately renounces the world after hearing the religious discourse.

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[1] *Sudar*. VIII. 1. 1-4.

Chapter IV

CHARACTERISATION

THE HERO

RĀMA

The Mahākāvya literature centres round the hero, the most outstanding personality. Rāma is one of the most conspicuous heroes of Indian literature. Vālmīki, Pravarasena, and Kālidāsa have related his story in their monumental works. The *Setubandha* takes him up from the time when he lost Sītā and tried to regain her with the help of Sugrīva. Rāma, while separated, is emaciated, bears tearful face and remains keenly expectant about the return of Hanumān who had been sent in search of his beloved.[1] As a true lover he weeps to hear that she is emaciated and ever thinks of him.[2] It is hard to find him even once without Sīta in his mind.[3] His loving attachment to Sītā finds expression in his denouncing the rays of the moon which excite his amorous feelings.[4] He thinks of ending his life in case he is not able to recover his beloved alive.[5]

Possessed of heroic virtues, Rāma looks to his bow as his greatest helper in facing enemies who obstruct his way to his beloved.[6] He is never compromising. Once having decided to destroy Rāvaṇa, he never thinks otherwise. According to the *Rāmāyaṇa*, Aṅgada goes to the court of Rāvaṇa to tell the latter that he should give up his obstinacy and deliver Sītā to Rāma.[1] But the Rāma of Pravarasena does not think of giving any chance to Rāvaṇa to rectify his mistake. He cannot be dissuaded from his purpose even when the resistance against him is extraordinary. He deals heroically with the ocean when the latter is reluctant to serve his purpose. He is ever anxious to fight with the enemy.[2] The rainy season intervenes between the death of Vālī and his march against Rāvaṇa and he passes the period like a lion made for conquests but unfortunately chained in a cage.[3] In short, his pleasure lies in war.[4] In the battle-field, he is enraged at the sight of Rāvaṇa, perspires, and is keen about killing him. He cannot leave him to be dealt with by others.[5]

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[1] *Setu* I. 42.

[2] Ibid. I. 38.

[3] Ibid. II. 38 ane XV. 70.

[4] Ibid. V. 1.

[5] Ibid. V. 4.

[6] Ibid. I. 46. and V. 15.

But the enemies excite his anger only so long as they resist. As soon as the ocean submits to him and bows down to his feet, Rāma has not a single word to say against him with reference to his past conduct. He has no malice towards Rāvaṇa after his death and orders Hanumān to carry out his funeral ceremony. He has faith in the goodness of even those who have not submitted and cause trouble to him.[6] He simply pities the unsubmissive ocean.

Rāma is always considerate towards all who side with him. He is greatly obliged to Lakṣmaṇa,

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[1] *Ram* VI. 41. 61.
[2] *Setu* XIV. 2
[3] *Setu*. I. 14.
[4] Ibid. XII. 22.
[5] Ibid. XV. 59–60
[6] Ibid. V. 4.

Sugrīva, Hanumān and the army.[1] On one occasion, while he was tied with snakes, he loses all hopes, and forgets Sītā,[2] but bears in his mind the valued services of Lakṣmaṇa (who, as he supposes, was dying for him)[3], of Sugrīva to whom he suggests to go back[4], and of Vibhīṣaṇa on whom he could not bestow the cherished royal throne[5].

Rāma, as painted by Pravarasena, lacks confidence in himself. He loses heart in failures when he ought to have mustered courage to gain success. He sees the army of monkeys pale at the sight of the ocean[6] and feels that it is difficult to cross it. Helplessly, he says to Sugrīva that the burden of the action lay on his shoulders[7]. Jāmbavān deprecates this slackness in the character of Rāma and points out that this throwing away of the burden might lead to no success[8].. This unheroic weakness dominates the hero while he is tied with snakes in the battle-field and on that occasion he takes it for granted that he could not do anything further to promote his cause[9].

YAŚOVARMĀ

Yaśovarmā has been painted as a typical, adventurous hero. He stands supreme by virtue of his ambitions of victory. Kālidāsa pleads for the inevitability of Raghu's march on his conquests[10] but there seems to be absolutely no necessity for the victories of Yaśovarmā. He appears as a veritable terror while he is being served by the defeated kings[1]. These kings find their capital cities desolate after their return from his service[2]. Nothing can justify his taste for employing the queens of the inimical kings as his chowrie-girls[3]. Perhaps it was the fashion of the age of the hero to encourage such foppish activities. The king seems to have little care for the responsibilities of administration, as he is said to have passed his time amidst a huge number of courtezans[4]. The poet emphasises, however, that the virtuous king removed all sorrow from this world[5]. The king has been described to possess a very kind heart for the down-trodden humanity. He is very remorseful at the sight of skeletons near the goddess on the Vindhya hills[6].

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[1] Ibid. I 48.
[2] Ibid. XIV. 42.
[3] Ibid. XIV. 44.
[4] Ibid. XIV. 46–48.
[5] Ibid XIV. 47.
[6] Vālmīki does not refer to it.
[7] *Setu.* IV. 44.
[8] Ibid. IV. 43.
[9] Ibid. XIV. 42–48.
[10] *Raghu.* IV. 2

BHAVIṢYADATTA

Bhaviṣyadatta is an intelligent, industrious, and honest man. By sheer dint of his excellent qualities, the son of a Bania, as the poet paints him[7], rises to the position of a king. His life in the beginning is full of miseries and troubles, but nothing adverse can subdue his youthful spirit. This is amply testified by his successful efforts in crossing the life's troubled main. Though he is adversely placed in narrow circumstances at the house of his maternal uncle, he aspires to make his fortune and joins the party of his step-brother on the way to foreign countries. But troubles lie in ambush for him, for he is too good and simple to believe that his own brother could play trick on him.

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[1] *Gauḍ* 1194. The author has quite unconsciously compared his patron with Cāṇakya whose role as a terrorist is well known.

[2] Ibid 687–688.

[3] Ibid. 1208.

[4] Ibid. 166.

[5] Ibid. 99.

[6] Ibid. 307.

[7] *Bhaviṣya*. XV. 9.

The hero has faith in the essential goodness of human beings. He is sure that the tears of his step-brother are indicative of his change of heart and he, not only forgives him, but honours him and makes a present of clothes and jewels to him.[1] He stands for mercy to Dhanapāla and Bandhudatta[2] and does not mind that the latter abducted his wife and left him in the Tilaka island. Even his great enemies, like the prince of Poyaṇa, Citrāṅga, and other imprisoned kings are not deprived of sweet reception and humane behaviour at his hands.[3]

But by no means is the hero ready to bear the insults inflicted upon him. In his young age, he asks his mother to avenge the ill treatment of his father and says:—

तहो पंगणु अप्पणउं पियारउ
अम्हवि होसइ घरु वड्डारउ
सो अप्पणउं ण देइ णिवासउ
तुहुमि तासु मं देहि पवेसउ
दरिसइ मच्छलोइ जो जेहउ
तासु पुणु वि दरिसिव्वउ तेहउ

Bhaviṣya. II. 13.

He is much enraged to hear the indecent demand of the prince of Poyaṇa through his messenger, Citrāṅga, and says that the tongue and nose of Citrāṅga should be chopped off, his eyes be taken out, and that, with shaven head, he be seated on the back of an ass.[1] This bursting into rage is undignified in the hero.

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[1] *Bhaviṣya*. VII. 1.
[2] Ibid. X. 13.
[3] Ibid. XV. 5.

Bhaviṣyadatta is a dauntless warrior. He bravely faces the monster, Aśanivega[2], and wages successful war against the prince of Poyaṇa[3]. He is so very quick, vigilant and active in his military duties that he is seen planning campaigns even at night.[4]

The hero is a devotee of the Jina in spite of his youthful age. He possesses an excellent moral character. He has attained singular distinction by not acting up to the sensuous desires of Bhaviṣyānurūpā[5]. It goes without saying that he possesses a loving heart[6], but he successfully controls his erotic desires so long as Bhaviṣyānurūpā is not offered to him by Aśanivega.

Bhaviṣyadatta has a poor understanding of human psychology. He cannot rightly understand his own wife although he has passed a good number of years with her. It is unwise and indelicate on his part to get his wife tested when he regains her from the clutches of Bandhudatta[7].

The hero is extremely popular on account of his virtues and merits. He has won the devotion of the people for himself to such an extent that they pass a sleepless night at the time of his renunciation of his kingdom. He is a beloved king.[8]

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[1] Ibid. XIII. 12.
[2] Ibid. IV. 18.
[3] Ibid. XIV, 8.
[4] Ibid. XIV. 2.
[5] Ibid. V. 15.
[6] Ibid. V. 14.
[7] *Bhaviṣya*. XI. 3.
[8] Ibid. XXII. 1.

YAŚODHARA

Yaśodhara is a very powerful king and an able administrator[1]. He is accomplished in various arts and sciences.[2] Doubtless, he is an embodiment of all virtues.[3] But he significantly lacks moral courage. His failures are very much due to his weakness which prevents him from publishing the abominable realities of love affairs. He has no strength of conviction as to renounce his royalty like the Buddha and fly off to asceticism, unknown and unheard. In spite of his cleverness he appears unheroic when he frames the false story of a dream so that he could renounce the world for his welfare.[4] He accepts the invitation of his treacherous wife. All that he does reluctantly and out of courtesy[5] and his courtesy is based on his weakness. He is not brave enough to choose the other way and to say straight to the world that his wife is immoral and to turn her out of the palace. And the poor fellow loses his life.

Yaśodhara is a keen lover but he suspects the sincerity of his own wife. Otherwise there is no reason why he should follow her in dark night with sword in hand.[6]

The hero has no definite religion. He is oscillating between Jainism and Brāhmanism. No living cock, but one made of flour, is good enough for sacrifice to the goddess of the family as he concedes.[7]

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[1] *Yaşodh*. I. 29.

[2] Ibid. I. 24.

[3] Ibid. I. 24.

[4] Ibid. II. 13

[5] Ibid. II. 23. 3.

[6] Ibid. II. 6

[7] Ibid. II. 19.

He is greatly devoted to the goddess, worships her and at the same time he is seen to have decided to become a Jain monk.[1]

NĀGAKUMĀRA

Nāgakumāra is well up in various arts and sciences. He possesses indomitable spirit and fearless heart which go a long way to make him a successful adventurer.

The hero is very obedient to his parents, specially to his mother. According to the instructions of his father, he leaves the capital and roams about in search of romantic adventures. He appears extraordinarily noble in so far as he never plans to take revenge upon Śrīdhara and his mother who leave no stone unturned to put him to trouble.[2]

Nāgakumāra is a genuine liberator of the oppressed. A major portion of his adventures relate to his help rendered to the sufferers and the oppressed. Unmindful of a great many dangers, he wages a war to free Śīlavatī from the clutches of Durvacana[3], restores the wife of the Bhilla[4], gets back the kingdom of Vānararāja to him[5], helps Arivarmā against the king of Girinagara[6] and Abhicandra against Sukaṇṭha[7], frees maidens imprisoned by Pavanavega[8] and restores the kingdom to Rakṣa and Mahārakṣa.[9]

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[1] *Yaśodh.* II. 13.

[2] *Nāga.* IV. 14

[3] Ibid. V. 6

[4] Ibid V. 13

[5] Ibid. VI. 15

[6] Ibid. VII 8

[7] Ibid. VII. 12

[8] Ibid. VIII 9–16

[9] Ibid III. 16

The hero is fond of meritorious and beautiful maidens. He tries to win as many of them as possible. He is never satisfied with the number of his matrimonial relations and passes much of his time in looking for some fastidious or beautiful girl.

Nāgakumāra is a very popular hero and enjoys the confidence of a large number of allies. Vyāla, Mahāvyāla, Acheya, and Abheya and five hundred warriors recognise their destined leader in him. His treatment towards these companions is very decent.[1] By virtue of his noble import, he is duly honoured by all the kings whom he visits.[2]

The hero appears to have little care for his dignity. He is seen in the gambling house[3] and in the quarter of a courtezan also.[4] He is over-curious to learn about wonderful and novel affairs in foreign lands.

Nāgakumāra is respectful towards sages[5]. He bows down to Pihitāsrava and quite unsophisticated, admits that he is in darkness so far as the knowledge of religion is concerned.[6] After a successful reign of 800 years, he undertakes the vows of an unclad Jain ascetic and by virtue of his hard penances attains the highest bliss.[7]

SUDARŚANA

Sudarśana, a keen lover in youth[8], becomes a saint afterwards. His love is centred round Manoramā, his own wife. His wife bears testimony to his morality in the following lines :—

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[1] *Nāg* VI. 17, IV. 13

[2] Ibid. V. 8 VII. 4, VII. 9, and VII. 6

[3] *Nāga.* III. 12–13.

[4] Ibid. V. 1–3

[5] Ibid. VI. 10

[6] Ibid. IX. 6.

[7] Ibid. IX. 24–25

[8] *Sudar.* V. 8–9 and VIII. 40–41

जइ वारिवाह णहि णोत्थरंति
जइ तरु ससुक्कफल वित्थरंति
जइ मइहिं सीह मारिय मरंति
जइ मयणावाण जिणमण हरंति
जइ देव णाइय णारइय सग्गे
जइ जंति मिच्छमइ तिहुवणग्गे
सम्मत्तणाण दंसण-समिद्धि
जइ संभवंति संसारि सिद्धि
परयारगमणु तो तुहुं करेइ
चरिमंगि एहिं मारिउ मरंति

Sudarśa. VIII. 42.1–5.

He cannot be induced to love Kapilā, the wife of the royal priest. To her, he is a eunuch[1]. Abhayā, the queen, tries by all means to get him ready for amorous sports. But he is not an easy prey to her importunities and temptations.

The hero, as painted above, is firm in his convictions. In youth, he is fully awake after hearing the religious discourses of Samādhigupta, and very early in life he undertakes religious rigours. He fasts for eight days.[2] He is put to a very hard test in the mean time and the plot of Abhayā succeeds in getting the royal order of sentence to death passed against him[3]. Soldiers come to strike him but he remains perfectly silent like Siddhārtha in the *Buddhacarita* while facing the chastisement of Māra. He simply thinks to himself :—

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[1] *Sudar.* VII. 4
[2] VIII. 14, 8–12.
[3] Ibid. VIII. 37

कसु तणउंतणओ कसु घरु कलत्तु
परमत्थें को विण सत्तु मित्तु ।
संसारभमंतें मइं विणवर
अण्णहिं भवे एयहं दिण्णपहर ।
ते महु वि तिक्ख पहरण करग्ग
पावेवि णिमित्तु पहरंति लग्ग ।

Sudar. VIII. 42. 7–9.

KARAKAṆḌU

Karakaṇḍu has been trained in various arts and sciences by Baladeva, a Vidyādhara. His conduct throughout his life remains wholesome and virtuous.[1] He is ever conscious of his high dignity of a prince and is highly provoked at the thought of the alleged superiority of others. The king of Campā has to face the severity of war with him, simply because he claims homage from him. This trait of the hero's character is prominently displayed when he asks his minister the names of kings not bowing down to him. He readily marches against such kings.[2] But he is quite friendly with those who are meek before him. He finds such a friend in Śiva and addresses him as brother.[3]

The hero is fond of curios. He asks Śiva to speak of any beautiful object in the forest. He is so keen about these curiosities that he readily faces troubles arising out of his efforts to see the wonders.

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[1] *Karak*. III. 10
[2] Ibid. IV. 2
[3] I bid. IV. 3. 10

The knot, attached to the Jina image, is cut simply to satisfy his curiosity to see an evil stream.[1]

The hero is very much dominated by the sentiment of love. The picture of Madanāvalī makes him intensely lovesick and causes burning fever in him[2].

Like all other heroes, treated by Jain poets, Karakaṇḍu is religious-minded. He is a genuine devotee of the Jina. The sight of the poor caused in him great disgust for the world. By virtue of his hard penances he ultimately attains the highest heaven.

KUMĀRAPĀLA

Kumārapāla has been characterised as a religious-minded hero in the last eight cantos of the *Kumārapālacarita*. He is greatly devoted to his mother,[3] the old ladies of the royal family,[4] and the deities.[5] He is, perhaps, on the verge of old age when he philosophically realises the illusory nature of worldly pleasures,[6] the degradations caused by associations with women,[7] the spiritual progress attained by the Jainas[8] and other truths of Jinistic philosophy.[9]

The king is a great conqueror and passes his time amidst royal grandeur. It is very typical of him that he enjoys associating with courtezans.[10] The aristocratic hero is cruel to the defeated kings. He treats them as servants[11], and sometimes renders the queens of the enemies, homeless.[12]

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1. *Kark*. IV .13–15
2. Ibid. III. 4
3. *Kumār*. I.84–85
4. Ibid. I. 87
5. Ibid. II. 79.
6. Ibid. VII. 3–11
7. Ibid. VII. 12–30
8. Ibid. VII. 31–52
9. Ibid. VIII.
10. Ibid. I. 75
11. Ibid. I. 74.
12. Ibid. 1 46.

The daily routine of the activities of Kumārapāla, which the poet aspires to represent herein, indicates that he is very active and punctual in shouldering the responsibilities of the state.

THE BUDDHA

The Buddha's character has been outlined by Aśvaghoṣa, Buddharakṣita and Meḍhaṅkara. The hero appears distinguished from ordinary beings. The son born to him is a fetter,[1] the royal pleasures are stronger fetters indeed[2] and the abominable worldly life of pleasures has an excruciating effect on his mind.[3] He has observed that the world is shaded by malady, old age, and death and ordinary mortals have closed their eyes to them. The hero is firm in his conviction and is heard saying to his father:—

> अथ मेरुगुरुर्गुरुं बभाषे यदि नास्ति क्रम एष नास्मि वार्यः ।
> शरणाज्ज्वलनेन दह्यमानान्नहि निश्चिक्रमिषुं क्षमं ग्रहीतुम् ॥
> *Buddh*. V. 37

The hero chooses the path of least resistance in his progress. He does not even bid farewell to his relatives and flies away about midnight from his palace, unseen and unheard. He does not even touch his babe lest his wife should wake up and cause delay.[4]

The Buddha is a man of determination. He makes up his mind to jump over the city gate on the back of the horse while Channa is grasping his tail.[5] He runs away from the capital in the garb of a mendicant and wanders in the forest in search of spiritual guides. His disappointment, at the feet of the teachers of Brāhmanical school, the barrenness of penances and the severe attacks of Māra cannot compel him to turn back to his capital. He is doubly enthusiastic for gaining enlightenment,[1] goes to the Bodhi tree and is crowned with success.

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[1] *Jina*. 151
[2] Ibid. 158
[3] Ibid. 160.
[4] *Jina*. 169–170
[5] Ibid. 180

The authors of the Pāli poems have failed while introducing novel traits in the character of the hero. Unlike Aśvaghoṣa, they draw him into conversation with Māra[2], a low character, whom the hero, in the *Buddhacarita*, totally ignores.[3] The hero loses his dignity by paying attention to him and calling him wicked.[4] The Buddha has been painted as a boastful hero.[5] He impresses upon Māra the great value of Pāramī.[6] As these poets represent the hero, he is keen to impress the audience by his miraculous powers.[7]

The Buddha possesses a very kind heart. He regards Māra as a son playing at his feet[8] in spite of the fact that the latter leaves no stone unturned in throwing him off the track of righteousness. Out of kindness for Māra, he is seen busy delivering lectures to him,[9] so that the latter might forgo the evil ways, wherein he has gained distinction.

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1. *Jin.* 221.
2. Ibid. 256–259, *Jinal.* 125   3 *Buddha* III.
4. Jinal. 125   5. Ibid 125, 127, 129, 135.
6. Ibid. 127   7. Ibid. 135, *Jina.* 369–370
8. *Jinal.* 124   9. Ibid. 128.

ANIRUDDHA

Aniruddha is a reckless lover and submits himself to Uṣā, a paragon of beauty.[1] He has no restraints on his emotion and the *Gandharva* form of marriage is quite welcome to him. Love is his life. The sight of his beloved cheers him even while he is in prison.[2]

The hero knows no fears.[3] He is ready to meet the consequences of his inadvertence. He does not accept the easy course to slink off from the palace of Uṣā as suggested by her father. He displays excellent valour in fighting against Bāṇa.[4]

KṚṢṆA

Kṛṣṇa, the hero in the *Kaṃsavadha*, is a cowherd boy. He is just stepping into the field of action. He is a lovable personality, and wins the heart of all[5], more particularly of the Gopīs. Vṛndāvana is the happy land of amorous sports enjoyed by him in the company of Gopīs.[6] He is still passing his time, playing with cowherd boys on the bank of the Yamunā[7] and the peaks of the Govardhana.

But he is essentially a man of action. When invited by Kaṃsa to attend the bow festival he leaves behind his lady-lovers lamenting. He frankly admits to the hunchbacked lady that love-affairs can attract only such persons as have no business in hand.[8]

The hero is deeply attached to his foster-parents and finds it too difficult to leave them and go for the release of his real parents.[9] No doubt he pinchingly feels the miserable plight of his father and mother imprisoned by Kaṃsa.

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[1] *Uṣā*. I. 54 [2] Ibid. I. 77. [3] Ibid. I. 68
[4] Ibid. I. 69–78 [5] Kaṃs. II. 37 [6] Ibid. I. 45–50.
[7] Ibid. IV. 28. [8] Ibid. II. 37 [9] Ibid. I. 12'13.

Kṛṣṇa is ever ready to meet resistance.[1] Since the very dawn of his life he has been beset with a number of hazardous situations. He is ever successful in warding them off by dint of his abilities. His keen intelligence and extraordinary valour are amply testifid in his successfully dealing with his enemies such as, Pūtanā, Tṛṇāvarta, Bakāsura, and Aghāsura. The hero does not work for his selfish ends but he exemplifies his altruistic spirit in raising the Govardhana hills for the protection of the people, He delightfully exerts his power against evil heroes[2] and kills Ambaṣṭha, Kuvalayāpīḍa, Cāṇūra and last of all, Kaṃsa and his eight brothers.

This Kṛṣṇa grows up into a dignified hero as painted in the *Śiśupālavadha* and the *Uṣāniruddha*. He is an ideal monarch, possesses a kind heart for the distressed and is capable of alleviating the sufferings of the people. Nārada suggests to him to destroy Śiśupāla[3] and Bāṇa[4] who are great menace to world peace and order. In spite of his high position he is very respectful towards grand personalities, such as Nārada[5] and Śiva.[6]

The hero displays seriousness, worthy of his position and does not retort Śiśupāla[7] and Bāṇa[8] even when they abuse him. He is a man of action and, as such, talks less and acts more. In the battle-field he fights nobly against Śiśupāla, Śiva and Bāṇa and is unsurpassed so far as heroic virtues are taken into account. When the battle is over he is once more serene and calm and forgives the enemies when they realise their mistakes and come to terms[1].

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[1] Kaṃsa. I- 28.

[2] Ibid. III. 46.

[3] *Śiśupālavadha* I. 73;

[4] *Uṣāniruddha* II. 12–13,

[5] Śiśu. I. 1.

[6] Uṣā. II. 3;

[7] Śiśu. XV. 40.

[8] Uṣā. III. 13–15;

THE STATUS OF CHARACTERS

The characters in these Mahākāvyas are not only human beings but divine beings, Rākṣasas, animals and birds also. Human characters are not always ordinary mortals. Rāma and Kṛṣṇa, in the Mahākāvyas, are the incarnations of Viṣṇu. The Buddha and Nāgakumāra[2] were gods in heaven prior to their appearance in this world. Aniruddha is the incarnation of Kāmadeva.[3]

These super-human characters have been represented as possessing miraculous powers. The Buddha recalls his previous births[4] and gains the sight of the universe.[5] The earth roars at his bidding.[6] He flies to the peak of the Himalayas and also ascends to heaven with Nanda.[7]

Rāma, in the *Setubandha*, calls forth the presiding deities of the ocean and the Ganges. Even Indra looks to his welfare and sends his chariot for him. Kṛṣṇa is no less conspicuous than Rāma. He raises Govardhana at the tip of his finger.

The sages, in the poems, have been said to possess supernatural powers. Vasiṣṭha, in the *Raghu-*

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[1] Uṣā. III., XI. 3.
[2] *Nāga*. IX. 19
[3] *Uṣā*. I. 15
[4] *Buddha*. XIV. 2
[5] Ibid. XIV. 7–8
[6] *Jina*. 261–262.
[7] *Saund.* X. 3, 5, 18

vaṃśa, learns the cause of the absence of a son to Dilīpa. He later sends words to Aja as to why his darling died.[1]

The Jain sages are conspicuous for their vision of the past lives. In almost all the Mahākāvyas in Apabhraṃśa, the previous lives of characters are detailed by them. They have insight of the future also. The arrival of Bhaviṣyadatta in his native land and the greatness attained by Bhaviṣyadatta and Nāgakumāra, are already predicted by them.

Of devine characters Śiva's role in the *Kumārasambhava* and the *Uṣāniruddha* is well-known. In the *Setubandha*, the presiding deities of the ocean and the Ganges present themselves before Rāma. Kālidāsa refers to the presiding deity of the city of Ayodhyā who meets Kuśa.[2] Vasundharā, the presiding deity of the earth, comes to welcome Sītā. In the *Kumārasambhava* the poet refers to a family of such deities. Himālaya has Menā his wife, Maināka his son and Umā his daughter. Puṣpadanta treats the goddess of the family of Māridatta as a character.

Of other gods Nārada and Māra are well-known figures in the *Uṣāniruddha* and the *Buddhacarita* respectively. In the *Kumārasambhava*, Kāmadeva is said to have gone to disturb Śiva according to the directions of Indra.

The Vidyādharas are very important in Jain Mahākāvyas. A large number of them appear as characters in the *Bhaviṣyadattakathā*, the *Nāgaku-*

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[1] *Raghu.* VIII 78

[2] Ibid. XVI. 9

māracarita and the *Karakaṇḍucarita*. In the *Bhaviṣyadattakathā* Maṇibhadra, the lord of Yakṣas is appointed by Acyutanātha to take care of the hero.[1] He carries the hero in his balloon to his native city.

Nāgakumāra is brought up by Nāgas. Of Asuras, Lavaṇa, Tāraka, and Bāṇa are characters in the *Raghuvaṃśa*, *Kumārasambhava* and the *Uṣāniruddha* respectively.

Kālidāsa, in the *Raghuvaṃśa*, paints Nandinī as a character. She is the daughter of Kāmadhenu and is virtually a cow. She talks with Dilīpa and blesses him with a son. He paints Kumbhodara, a lion, engaged in discussion with Dilīpa. In the *Naiṣadhīyacarita* a swan has been entrusted with a delicate duty to negotiate the hero's love for the heroine. The swan succeeds in bringing about the marriage. Garuḍa, the vehicle of Viśṇu, helps the heroes in the *Setubandha* and the *Śiśupālavadha*.

The monkeys and the bears in the *Rāmāyaṇa*, *Raghuvaṃśa* and the *Setubandha* are all non-human personalities as painted by the poets. They were born of gods, in animal form and behaved like human beings.

Most of these characters show supernatural distinction. The origin, the function, and the conduct of these characters are based mostly on the epics and on the Purāṇic mythology and legend. Such characters, generally, create incredibility in respect of their personality. The modern mind does not feel at home with such supernatural characters. But no doubt these characters have raised the Mahākāvyas above the terrestrial atmosphere.

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[1] *Bhaviṣya*. V 5

The characters in the Mahākāvyas in Pāli and Sanskrit, are generally superior to those of Apabhraṃśa Mahākāvyas. There is hardly any character in Apabhraṃśa to compare with Rāma, Gautama Buddha, Kṛṣṇa, Arjuna, Śiva, Nala, Sītā, Yaśodharā, and Damayantī etc.

The Mahākāvyas of Pāli and Apbhraṃśa do not generally attach importance to rivals and heroines. As shown already, there is a large number of enemies of the heroes and equally large number of their wives but a few of them have been raised to the status of the rival or the heroine.

The Apabhraṃśa poems are conspicuous by the large number of minor characters involved in them. Their number reaches about sixty in case of the *Nāgakumāracarita*. As noted before, these characters seldom pass through a major portion of the story contained in the poems.

STANDARD OF CHARACTERISATION

The *Setubandha*, however, has its characterisation modelled on the lines of the Mahākāvyas of Sanskrit. Pravarsena, the author, has successfully presented the psychological study of the mind of characters in different situations. He has a definite scheme to invent situations for the sake of characterisation[1].

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[1] For such inventions and characterisation see the *Setubandha* II. 37

Vākpatirāja has no idea of giving any characterisation. He looks to no other character except the hero and does not seriously make an attempt to present the hero in the light of the psychological back-ground.

Dhanapāla depicts no balanced characterisation. His characters behave capriciously. He has not been able to maintain the ideals of Indian womanhood[1], fatherhood[2], and citizenship[3] in the character of Kamalaśrī, Dhanapāla and the inhabitants at Gajapura respectively.

The *Yaśodharacarita* is an exception in having introduced an unchaste heroine and a weak hero. He has no doubt succeeded in vividly painting the character of the hero and the heroine although the treatment is very brief.

In the *Nāgakumāracarita* and the *Karakaṇḍucarita*, the authors have not been able to characterise the heroes in a manner befitting the dignity of the most exalted characters as they ought to be. They are said to be too much after love-pursuit. The adventures, undertaken by these heroes. seldom bear upon their noble aim and heroic virtues.

The *Sudarśanacarita* is a great success in so far as it paints the psychological working of the mind of the important characters. The poet is however, not always attentive in giving the right interpretation of the heroic personality while he paints him as a liar to deceive Kapilā, the wife of the royal priest who approaches him to win his love. On that occassion the hero is made to say:—

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1. *Bhaviṣya.* II·5–6 and VII. 1[illegible]; XII. 10–11
2. Ibid. III. 6
3. Ibid. VIII. 4

तो चवइ सुदंसणु सुंदरि किं तुहुं णा सुणहि,
लइ कहमि हियत्थे गूढमणु महु णिसुणहि।
पर कसुवि म अक्खसु जाणहिं संदउ मइं इह,
बाहिरे पर सुंदरु इंदवारुणीफलु जिह॥
Sudarśanacarita VII. 4.17–20.

The hero, Rāma has been painted as a liar in the Rāmāyaṇa under similar circumstances when Śūrpaṇakhā approaches him to seek his love. Rāma says to her :

अनुजस्त्वेष मे भ्राता शीलवान् प्रियदर्शनः।
श्रीमानकृतदारश्च लक्ष्मणो 'नाम वीर्यवान्॥ III. 18. 3.

In the *Kaṃsavadha* and the *Uṣāniruddha* characterisation has not been seriously taken up. There is hardly any room for serious characterisation in these poems as they are very brief in the treatment of the subject-matter. In spite of this the *Kaṃsavadha* has done some justice with the characterisation of the hero.

The scope for vivid and elaborate painting of characters is, comparatively speaking, less in Mahākāvya than in drama. In the former, the poet generally attempts to delineate the grand personality and the high position of his hero and heroine and emphasises their actions. Similarly he depicts wickedness of the rival. It is very seldom that the working of the mind of the characters is disclosed in his work[1]. Destiny plays a major part in the various situations and results and as such the character of a person can hardly be said to be at the root of action. For instance, it was predestined that Kṛṣṇa would kill Śiśupāla and Kaṃsa and hence the poets have not painted the development of Kṛṣṇa's character leading to the action.

In regard to characterisation the *Saundarananda* is superior to all other poems in Sanskrit and Prakrit. Herein Aśvaghoṣa has painted the development of the character of the hero, Nanda and this moulding of character is a unique feature in Sanskrit literature. The hero in the beginning is a worldly man and gradually he develops into an ascetic. This change has been successfully wrought by the poet. The hero who once says—

तस्माद्भिक्षार्थं मम गुरुरितो यावदेव प्रयातः
त्यक्त्वा काषायं गृहमहमितस्तावदेव प्रयास्ये ।। VII. 52.

is a changed personality and after enlightenment he says—

तद्वत्परां शान्तिमुपागतोऽहं यस्यानुभावेन विनायकस्य ।
करोमि भूयः पुनरुक्तमस्मै नमो नमोऽर्हाय तथागताय ।। XVII. 70

Chapter V

THE DESCRIPTION

One of the foremost aims of the Mahākāvyas has been to introduce the reader to the poetic aspect of all that is grand and beautiful in this world. It has been already observed in course of the definition of the Mahākāvya that descriptions occupy a major portion thereof. Great poets have generally chosen the Mahākāvya as a form of literature for themselves with a view to give vent to their poetic art in describing the largest number of beautiful, majestic and grand objects in one work through the connecting link of narration.

The description serves an important purpose in the Mahākāvyas as detailed below:—

(a) Descriptions prepare back-ground for actions and as it will be observed in the following pages, the high standard of description in these Mahākāvyas have greatly added to the impressiveness of the action.

(b) Descriptions form the back-ground for characterisation also. 'A city of this description has a king' and the king thereafter is no ordinary ruler because of the big city described before wherein he resides.

(c) Narration of historical nature is generally insipid. For diversion of reader's mind from narration, a change over to description is naturally desirable.

(d) The description may very well be shaped to give to the reader an insight into the principles leading to the development of his personality. This provides an occasion for giving lesson to the reader in a manner enunciated by Mammaṭa as कान्तासम्मिततयोपदेशयुजे ।

Under this caption the beautiful and majestic objects of nature will be treated first and later human creations of outstanding grandeur will be taken up.

MOUNTAINS

GENERAL DESCRIPTION

The *Rāmāyaṇa* refers to a number of mountains. Of these mountains the Citrakūṭa[1], the Himālayas[2], the Prasravaṇa[3], the Suvela[4], and the Vindhyas[5] are the chief ones The Citrakūṭa is the most favorite mountain of the poet. He refers to the grand glories of the mountain in, at least, four cantos[6]. Bharadvāja, the sage of Prayāga, suggests to Rāma to pass the period of his exile on the Citrakūṭa—the holy mountain, the fair abode of sages. The mountain, as the sage recommends it to Rāma, gives delight to those who view it. The sight of the mountain keeps the mind of a man undeluded.[7] The mountain makes him unmindful of the loss of sovereignty and the painful absence of friends.[8]

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[1] *Rāma*. II. 54, 56, 93, and 94.
[2] Ibid. VI. 74
[3] Ibid IV. 27.
[4] Ibid. VI. 38.
[5] Ibid. IV. 49, 50
[6] Ibid. II. 54, 56, 93 and 94
[7] Ibid. II. 54, 28–30
[8] Ibid. II. 94

Different species of birds on the mountain, its high peak decorated by minerals of various colours, numerous regions beautifully coloured by metals, animals including elephants, tigers, and bears and beauteous trees and creepers bearing flowers, fruits and shade add to the majestic glory of the Citrakūṭa. The cataracts and fountains give the mountain the appearance of an elephant in rut. The fragrant air on the mountain is very pleasant. Huge rocks look very beautiful. Herbs on the mountain shine in thousands like the flames of fire. This beautiful mountain pleases Rāma so much that he feels that he may not mind the troubles of forest-life throughout his long stay over there.

Vālmīki has nothing special to say about the Vindhyas, the Suvela and the Prasravaṇa.

On the Suvela mountain[1], fruits and flowers are within the grasp of human beings.[2] The red leaves of trees are drenched by the saltish water of ocean.[3] On the bank of rivers there are trees rich in flowers.[4] The ponds on the mountain contain red lotus.[5] The *Haricandana*, trees on the mountain, offer great delight to the elephants.[6] The sandal trees, while swinging, Catch fire and give rise to fragrant smoke[7]. The shadow of the Suvela falls in the water of the ocean nearby and it looks like a part of the mountain, cut asunder by the thunderbolt and thrown in water.[8]

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[1] The *Setu*. IX.
[2] Ibid. IX. 4.
[3] Ibid. IX. 16
[4] Ibid. IX. 24
[5] Ibid. IX. 31
[6] Ibid. IX. 80
[7] Ibid IX. 20
[8] Ibid. IV. 13

Beautiful clouds having drunk deep into the oceanic water, hang by the lofty peaks[1].

The elephants on the Himalayas, as painted by Kālidāsa[2], rub their cheeks against trees and break them. The scent of the trees spreads all around. The fragrant air on the mountain bears the sprays of the water of the Ganges, shakes the *Devadāru* trees and opens the feathers of peacocks. The foresters, on the mountain, are very fortunate to enjoy the fragrant air.

The elephants on the mountain tear off the mane of lions who attak and hurt their frontal globe.[3] The roar of the lion frightens animals and, out of fear, the elephants raise their ears to feel the direction whence it arises.[4] The deer swoon by the fragrance of *Haritāla*.

Kālidāsa, Bhāravi and Māgha, have conceived that the mountains have been the resorts of divine beings. In the *Kumārasambhava* Kālidāsa describes that there are minerals on the Himalayas which are used by divine damsels to decorate their bodies. He further refers to the bark of Bhūrja which is used by them for writing love-letters. Kinnaras sing on the Himalayas. The hard snow on the mountain is said to hurt the fingers and the heels of the kinnara women.

The Himalayas, according to Kālidāsa, however, has double forms, viz., human and inanimate.[5] Kālidāsa attributes divine personality to this mountain.[1] Brahmā made the Himalaya as the king of mountains.[2]

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[1] *Setu.* IX 20 [2] *Kumāra.* I. 1–17. [3] *Setu.* IX. 66
[4] Ibid. IX. 30 [5] *Kumāras.* VI. 58

The hyperbolic treatment of the achievements of the Suvela gives it an appearance of unreality. The high peak of the mountain are said to have invaded the whole universe, covered the southern quarter and extended in remaining quarters.[3] It fills oceans by large rivers which rise from it.[4] Herein the valleys are so vast that they can contain a part of the ocean. There appear skies in these valleys. The sun rises and sets in them. They are no less than worlds.[5] In this mountain the quarters appear to have ended, earth lost, sky annihilated, ocean disappeared, the lower regions unseen and the world destroyed.[6]

The picture of the Suvela, based on poetic imagery, is quite unique. The stars are said to have formed a garland for the mountain. On this mountain the elephants crush the black Tamāla forests, lions attack the silvery parts of their cheek and buffaloes fight against the black slabs fas they cannot bear the excellence of their competitors.[7] A sandal tree has been described to have been embraced by a creeper which is an antidote for the poison of snakes on the tree. These snakes are slipping off and in course of their journey they add lustre to the shade of trees by means of jewels in their hoods.[8] The beauty of the sky is the heroine

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1. *Kumār*. I. 1 2. Ibid. IX. 17 3. *Setu*. IX. 1
4. Ibid. IX. 21 5. Ibid. IX. 32 6. Ibid, IX. 73
7. Ibid. IX. 45

of the Suvela. This heroine has the grace of black clouds and stars form her waistband. She has a rival in quarters. The hero, however, hides the favourite heroine with his long arms in shape of high peaks and thus avoids the wrath of the co-wives.

The poetic imagery of Kālidāsa, Bhāravi and Māgha is generally based on the personification of the mountains and the objects thereon. According to the *Kumārasambhava*, the Himalaya protects Darkness which enters its caves to seek shelter from the Sun.[1] Himalaya, as a king, has the insignia of royalty in the chowrie-like tails of the deer.[2] The Raivataka, as Māgha observes, in the *Śiśupālavadha* appears like Hiraṇyagarbha,[3] Śiva,[4] and Kṛṣṇa.[5] The tablelands of the mountains are like fair maidens. The poet imagines maidenhood of the creepers in the following stanza:—

> वनस्पतिस्कन्धनिषण्णबालप्रवालहस्ताः प्रमदा इवात्र ।
> पुष्पेक्षणैर्लम्भितलोचकैर्वा मधुव्रतव्रातवृतैर्व्रतत्यः ॥
>
> *Śiśu.* IV. 35

Similar to the poetic conventions are the apparently unscientific attributes of the Suvela. The poet imagines that the mountain is risen above the sun and the moon. The sun and the moon are supposed to wander somewhere in the middle portion of it and on its sides. Thus the sun embraces it by its rays and it is sometimes lost in the caves and consequently darkness prevails in the sky.[6]

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[1] *Kumārasambhava* I. 12
[2] Ibid. I. 13
[3] *Śiśupālavadha.* IV. 3
[4] Ibid. IV. 4, 7, and 65
[5] Ibid. IV. 21
[6] *Setu.* IX. 8

The sun and the moon are said to have made their paths on the mountain. The moon fills the path of the sun by the water of its rays and the water is later on evaporated by the hot rays of the sun.[1] On theblack rocks the moon oozes nectar in contact with them.[2] The sprouts, broken asunder by wind, fall on the back of the moon and are refreshed thereby.[3] The chariot of the sun deflects on the side of the mountain and stars move aimlessly—having lost their ways in the forests of *Tāla* tree. On the side of the mountain, one is above the second *loka.*[4] The silvery high peaks meet stars[5]. The sun is engrossed by the sylvan fire on the peaks and the rays, coming out of the fire, are red as if the sun were setting[6]. Snakes inhabit the top of the mountain from fear of the sun below.[7] The sun ascends and descends on the mountain and the horses in the chariot often deflect.[8] The poet in the following verse beautifully puts how the paths of the sun and the moon are cognisable but the paths of the small stars are difficult to trace out:—

सोसिअदुमा रइवहा णववणराइसुहसोअरा ससिवंथा ।
जत्थ वणन्तरतणुआ णवर ण णज्जन्ति तारआगइमग्गा ॥

Setu. IX. 92

Beautiful, yet unscientific is the imagery of the poet whereby he paints that the roaring clouds are attacked by a lion with his paw but lightning, emanating therefrom burns the mane of the lion.[9] Pravarasena, like many other poets, imagines the existence of all

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1. *Setu.* IX. 10	2. Ibid. IX. 10	3. Ibid. IX. 12
4. Ibid. IX. 36	5. Ibid. IX. 42	6. Ibid. IX. 52
7. Ibin. IX. 56	8. Ibid. IX 69	9 Ibid. IX. 79

the seasons on the mountain.[1] These seasons appear there as if the divine elephants have been tied to a single post. Kālidāsa observes that the lotuses growing in the lakes on the Himalayas are burst open by the rays of the sun which rise upwards.[2] The poet, here, obviously means that the sun is lower than the lakes on the mountain.

The mountain, as presented by Pravarasena, is grand and majestic but by no means charming as that of Kālidāsa, Bhāravi and Māgha. The Suvela of Pravarasena stands to overcome the whole world, whereas the Himalaya of Kālidāsa is made a calf in order to get mother-earth milked easily. The above is a lovable picture of the mountain as painted by Kālidāsa.

The Himālaya of Bhāravi copies Śiva in its form. The possessions of the mountain are briefly narrated by the poet in the following verse :—

> विकचवारिरुहं दधतं सरः सकलहंसगणं शुचिमानसम् ।
> शिवमगात्मजया च कृतेर्ष्यया सकलहं सगणं शुचिमानसम् ॥

Kirāt.. V. 13.

The poet imagines that this mountain is not at all different from *Puruṣa.*

The Raivataka, ever beautiful, as painted in the *Śiśupālavadha*, excels all other mountains by virtue of its entertaining nature. The poet easily proves its superiority to the Himalayas in the following verse :—

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1. *Kumār*. II. 36, *Kirat*. X. 18, Śiśu. VI. 1 and *Kumārapala*. II. 81
2. *Setu*. IX. 85   22. *Kumar*. I. 16

प्रालेयशीतमचलेश्वरमीश्वरोऽपि
सान्द्रेभचर्मवसनावरणोऽधिशेते ।
सर्वर्तुनिर्वृत्तिकरे निवसन्नुपैति
न द्वन्द्वदुःखमिह किंचिदकिंचनोऽपि ॥
Śiśu. IV. 64

Vākpatirāja describes the slopes of the mountains as visited by the army of Yaśovarmā. He refers to the sages putting on brown garments like the old stones of jujube fruit.[1] These slopes have an exuberant growth of flowers and as such they are the fittest resort for bees, engaged in amorous sports.[2] The rivers on the mountain have foamy yellow beds and they dash against the stones on the bank. These rivers contain a few small fishes.[3] Beautiful is the sight of the sleeping lion on the mountain.[4]

The descriptions of mountains are very brief in the Mahākāvyas in Apabhraṃśa. In the *Karakaṇḍucarita*, the hill near Terāpura is beautiful like the breast of the lady earth, and it is the resort of amorous gods.[5] This poem, similar to the *Kumārasambhava* in its description of the mountain, refers to lions wandering about after tearing the frontal globes of elephants and dropping the pearls from their paws. The roaring lions, the antelopes, the monkeys and the bears fighting with lions sometimes, give the picture an appearance of reality.

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1. *Gauḍavadha* 615
2. Ibid. 616
3. Ibid. 619
4. Ibid. 622
5. *Karakaṇḍucarita* IV. 4 Ghattā and IV. 5

MOUNTAINS BEING UPROOTED

Pravarasena, in the *Setubandha*, graphically deals with the construction of the bridge to cross the ocean. The important scenes, in connection with this incident, are the uprooting of the mountains carrying them to the seashore and ultimately throwing them in the sea. The description is absolutely imaginary and is sometimes based on the mythic conception of the supernatural powers and size of the monkeys, of snakes coiling themselves along the root of the mountains in the lower regions, of goddesses resorting to the arbours on the mountains, of earth balancing itself on the hoods of Śeṣa, and of the horses in the chariot of the sun moving on the peaks of the raised mountains.

TRANSPORTATION OF MOUNTAINS

Mountains, while being carried to the seashore, are placed on their shoulders by the monkeys. They hold their peaks with their right hands and their middle with the left and march on.[1] On the way the monkeys change the mountains from the right hand to the left and from left to the right. While doing so they tear off the bodies of snakes attached to the mountains with their nails.[2]

The tops and the bottoms of the mountains were so joined that the currents of rivers were checked by them and they did not fall on the earth[3]. At times clouds form the banks of rivers. Sometimes the breadth of rivers increases by the speed of the mountains. The current seems to be flowing in the sky[1] while mountains are being carried over there and the current of rivers falls on some other mountains on the way. The whole scene appears like the cataracts on those mountains.[2] Wild elephants, which do not leave the mountains, touch the sky with their tusks.

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[1] *Setu. VI.* 89 [2] Ibid. VI. 90 [3] *Setu.* IV. 87

FALL OF MOUNTAINS INTO SEA

These mountains are thrown into the sea.[3] Big mountains have occupied the earth and checked the chariot of the sun by their thousand peaks. Even such mountains are eaten up by the great *Timiṅgilas* in the ocean as if the mountains were blades of grass.[4] These mountains have been, on mythical basis, endowed with the faculty of thinking. They try to fly off from the bed of ocean unnoticed but the monkeys are quite watchful. They hold both their wings with their hands and force them to serve their purpose in the construction of the bridge[5]. These mountains recollect the fear of the thunderbolt which had been there in the past.[6]

Some of these mountains are very big and it seems that only one will suffice to make a bridge over the sea but when they fall into the sea, they vanish for ever.[7] While falling from the sky into the ocean, the mountains revolve as if they were caught in a whirlpool.[8] Mountains, falling from the sky, sometimes outstrip other mountains which began their journey before them.[1] These mountains, while falling in thousands, are smashed to pieces as they dash against each other.[2] Clouds are raised aloft by the bases of these mountains.[3]

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[1] *Setu.* VI. 87 [2] Ibid. VI. 91 [3] Ibid. VII. 2
[4] Ibid. VII. 8. [5] Ibid. VIII. 37 [6] Ibid. VII. 40
[7] Ibid. VII. 7 [8] Ibid. VII. 10

While falling down from the sky, the peaks of the mountains are upwards in the beginning but in the way they become topsy-turvy. When the trees on the mountains are shaken by the wind, the mountains begin to roll. The lower regions are simultaneously seen once when the mountains are uprooted and again when they are thrown into the sea.[4] Their golden peaks shine in contact with the rays of the sun.[5]

The mountains are besmeared with the pollen of flowers of the trees growing on them.[6] The shoots of trees hang downward through the moving boughs of trees.[7] The flowers of trees are assembled together with the water coming back to the place where mountains have fallen. Amidst these trees, on the sinking mountains, waves roll like clouds. Through the caves of the mountains, the water of the sea comes up to embrace the trees along with the creepers.[8] The trees, falling away from the mountains in the ocean, go again to the heaven along with the water rising upwards. These waves of the ocean contain the leafy branches of trees.[9] The pollen of flowers on the surface of the water shows the place where the forests have sunk.[10]

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[1] *Setu.* VII. 11 [2] Ibid. VII. 13 [3] Ibid. VII. 18
[4] Ibid VII. 28 [5] Ibid. VII. 35
[6] Ibid. VII. 14 [7] Ibid. VII. 18 [8] Ibid. VII. 27
[9] Ibid. VII. 44 [10] Ibid. VII. 62

It is strange that poets have very seldom referred to the snow-clad peaks of the mountains. Unscientific details, specially in respect of the heights of the mountains, had been better avoided.

FORESTS

TREES AND FLOWERS

Forests, as described by the poets in the Mahākāvyas, are of two types. viz., those which create fear in the heart of persons who enter them, and those which entertain the visitors. In the dreadful forests, where Tāṭakā lived, there were the trees of *Dhava*, *Aśvakarṇa*, *Kakubha*, *Bilva*, *Tinduka*, *Pāṭala* and *Badarī*.[1] The poet, further, describes the entertaining forest near the lake Pampā.[2] Herein flowers fall from trees like rains from cloud. It so appears that wind plays everywhere with flowers, some of which have fallen down and others are either falling or kept up by the trees. Wind seems to make the trees dance. By the force of the wind the branches of the tree are so much attached to each other that they seem to be strung together. The trees seem to enterain with music in the form of the songs of the bees. The tops of the trees are heavily laden with flowers and they are shaken by the wind. The *Karṇikārā*, in its blossomed state, looks like yellow cloth studded with gold. The spring season highly adds to the charm of the flowers and trees.[3] The description of forests, as given by Vākpatirāja, relates to both the types of forests. He presents an original and real picture of the forest and the life there. In the forest, *Karīra* trees, besmeared with the pollen of their flowers, look tawny. The young ones of camels eat away the pollen within their reach and leave it only at the top of the trees. These trees appear to be in possession of matted hair.[1] The flowers of the sun-plant present a very engaging sight and attract travellers to take rest near them. The air coming from the lotuses is fragrant.[2] The gust of wind in the forest contains the fragrance of the pollen of *Kāñcanāra* and thus bears charming appearance.[3] The buds of *Mādhavī* are stained reddish and look like the neck of old pigeons[4]. Bees sit on the clusters of the blossoms of mangoes and the clusters, thus variegated, look like the half-burnt arrows of cupid.

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[1] *Kāmāyaṇa* I. 24.13–17

[2] Ibid. IV. 1. 11–21; [3] Ibid. IV. 1. 22–102.

ANIMALS AND BIRDS

In the dreadful forest, as the *Rāmāyaṇa* refers to, there are crickets, noisy vultures, other birds characterised by dreadful note, lions, boars, and elephants etc. The happy forest near Pampā, however, is full of reptiles, birds, and beasts but the forest seems to owe its glory to the bees and the cuckoos which give forth entertaining music. Animals and birds, in the spring season, are very mirthful and present warm reception to visitors[5]. The forest, as described in the *Gauḍavadha*, is characterised by the smell of the brown dust mixed with dry cow-dung and it is a habitation of cattles.[1] Crows gather only at a distance for fear of attack from other animals.[2] In the forest, the clipped boughs of trees and the crushed earth indicate that elephants have rested there[3]. Some lion has torn the temples of an elephant and in doing so his mane is drenched with the ichor of the elephant. Bees come and sit on the mane of the lion to drink the ichor but they are beaten off.[4] Sometimes dust rises in the sky in the forest where there is no wind and this indicates that elephants are sleeping in the forest and raise dust by their heavy breath.[5] Elephants rub their heads against trees and the smell of ichor on them is frightening but more so is the sight of trees, the barks of which are torn by lions while they strike their paws against them.[6] Creepers in the forests are so thickly spreading over the tops of trees that birds, which try to fly high up in the sky, are checked by them. These birds, fly slantingly to get out of the nets prepared by the creepers.[7]

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[1] *Gaud.* 534 [2] Ibid. 535 [3] Ibid. 593
[4] Ibid. 594 [5] *Rāma.* IV. 1. 22–102

HUMAN BEINGS AND RĀKṢASAS

In the thick dreadful forest, as the *Rāmāyaṇa* refers to, there live Rākṣasas. Sages, however, choose for their habitation forests rich in fruits, flowers and water etc.. Rāma, in course of his wanderings in the forests, meets a number of sages and Rākṣasas as well. The forests, as described by Vākpatirāja, extend up to the villages. They are the cherished haunts of the cowherds and cattle. Sages,

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1 *Gaud.* 538 2. Ibid. 541 3. Ibid. 548 4. *Ibid.* 552
5. Ibid. 558 6. Ibid. 568 7. Ibid. 551

travellers and cowherds sometimes depend upon the bounties of nature in the forests. Sages fondly gather *Nīvāra* grains, leaving some behind for birds[1]. The creepers in the forests give cool shades to the visitors.[2] In these forests the cowherds drink hot water in their milk-pot.[3]

WIND

The *Rāmāyaṇa* refers to the fragrant wind which blows over the flowers of trees, peaks of mountains and sweet streams of water. Vākpatirāja refers to the cool winds which point to the existence of ponds in the forest.[4]

OCEAN

The ocean is one of the grand possessions of nature. For a beautiful picture of the majesty of the ocean we have much to depend on the descriptions of Vālmīki.[5] Other poets, viz., Kālidāsa[6], Pravarasena[7], and Māgha[8] have mainly taken to poetic imagery in their descriptions. Their imagery aims at vivifying the ocean and sometimes to emotionalise the features of the ocean. Kālidāsa and Pravarasena specially note the mythic conceptions regarding the ocean. The ocean, as Vālmīki paints, is shaken by the impetuosity of the wind. The other shore of the ocean is far away. Nothing stands in the midst of the ocean. Rākṣasas inhabit it. The foamy ocean is terrible on account of big crocodiles and sharks.

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1. *Gaud.* 550 2. Ibid. 562 3. Ibid. 577
4. Ibid. 543 5. *Rāma.* VI. 108–121 6. *Raghu* XIII. 1–17
7. *Setu.* II. 1,37 8. *Śiśu.* III, 70–82

It increases at the rise of the moon and contains a large number of the moon's reflections. It is occupied by the big fish, *Timi*[1] and *Timiṅgilas* (eaters of *Timis*), serpents with lustrous hoods, other big animals and mountains. The huge mass of water rises up and falls down. The big billows of water rise, dash against each other and produce loud noise like kettle-drums. Water containing gems is raised above by the gale along with fishes and it makes a loud noise. The natural descriptions of the ocean in the *Raghuvaṃśa* testify to the close observation of Kālidāsa. The poet refers to big fishes taking water in their open mouth and while closing their mouths giving out sprays of water through the apertures in their heads. Big snakes are lying ashore to enjoy the air.

To Vālmīki the ocean appears to touch the sky with its high waves and the sky comes in contact with the water of the ocean. Thus the sky and the ocean do not appear to be at all different from each other. The stars in the sky and the gems of the ocean strongly establish this similarity. The ocean is said to be laughing by its foam and dancing and raving by its billows. Kālidāsa refers to the big crocodiles which rise all of a sudden dividing the foam into two. The foam sticking on the cheeks of the crocodiles appears like fans near their ears. Big billows throw the shells out of the ocean amidst the coral trees. These shells move with great difficulty as their mouths are sewn by the sprouts of the trees. Pravarasena is not keen about describing the ordinary features. He however, refers to the greenness of the ocean caused by the rocks clad with moss and also to the coastal forest, noisy on account of the beating of the gusts of wind which contain the drops of water of the sea[1]. While describing the sea-coast, Pravarasena and Māgha both refer to the fragrance of the cardamom plant.[2] The sea, according to Māgha, is bountiful as it has made a rich offer of the garlands of the flowers of clove-plants, the drink of the coconut and the fruit of the betel-nut tree to the soldiers of the army of Kṛṣṇa.[3]

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[1] *Timi* is a mythological fish said to be as big as 800 miles.

Kālidāsa and Pravarasena both represent the ocean as a hero and the rivers meeting them as the heroines.[4] These heroins, as Kālidāsa says, are very prompt in offering their mouths to the ocean. The ocean also is adept in offering his own lips in the form of waves. Thus the ocean is extraordinarily amiable in respect to his wives and manages to kiss the lips of the heroines and in return get his own lips kissed by them.[5] Equally beautiful is the imagery of Pravarasena in the following stanza wherein the sea-coast has been treated as the heroine of the hero-like ocean :—

फेणविसमंगराअं विद्दुमदन्तव्वणाणिअमुहच्छाअं ।
मलिअवणकेसकुसुमं परिहुत्तसमुद्दपरिमलं व वहन्ति ॥

Setu I. 64

and this heroine fondly hears the song of *Kinnarīs* as the poet further says :—

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1. *Setu* II. 31 2. *Śiśu* III. 79 3. Ibid. III. 81
4. *Setu* II. 27 5. *Raghu* XIII. 9

सिप्पिउडमउलिअच्छिद्ध लआहरब्भंतरेसु परिवड्ढंतं ।
अणुराअपरिट्ठविअं आअवआन्तिं व किवणारुणीअरवं ।।
Setu I. 65

The coastal wind, as Kālidāsa says, decorates the face of Sītā with the pollen of *Ketaka* flower as if it knows that Rāma is impatient for Sītā's lips and as such cannot wait for decorations.

The ocean heaves at the rise of the moon and attains his usual serenity when the moon sinks. This behaviour stands comparison to the erotic feeling which is heightened in youth during association with the beloved.[1]

The poetic imagery of Māgha, in the description of the ocean, is apparently directed towards its personification based on pathetic fallacy. The Ocean has the earth and the rivers as his wives.[2] The long waves of the Ocean are its arms. Kṛṣṇa sees the foam on the surface of the ocean and infers that the Ocean is suffering from epilepsy. He sees pearls scattered on the shore and shining like the rays of the moon, and conjectures that the thirsty Ocean has drunk the rays of the moon and consequently has become blown but as it is hard to contain all the rays, the Ocean has had to throw some of them out in the form of pearls.[3] The Ocean extended his long arms in the shape of waves and went forward to receive Kṛṣṇa who has been his friend since the time of dissolution.[4] Not only the Ocean, but even the snakes in it are eager to receive Kṛṣṇa, greatly

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1. *Setu* II. 20 2 *Śiśu* III. 72 3. Ibid. III. 73
4. Ibid. III. 78

devoted as they are to him.[1] Māgha displays marvel in the field of poetic imagination in the following stanza wherein he compares and contrasts the ocean and the army of Kṛṣṇa :—

तुरगशताकुलस्य परितः परमेकतुरंगजन्मनः,
प्रमथितभूभृतः प्रतिपथं मथितस्य भृशं महीभृता ।
परिचलतो बलानुजबलस्य पुरः सततं धृतश्रिय—
श्चिरविगतश्रियो जलनिधेश्च तदाभवदन्तरं महत् ॥ *Śiśu* III. 82

Kālidāsa and Pravarasena, particularly the former, specialise in detailing the oceanic myths. Both these poets relate that Sagara got the earth dug and consequently the ocean came into existence.[2] Kālidāsa gives a brief account of the whole history in the following stanza :—

गुरोर्यियक्षोः कपिलेन मेध्ये रसातलं संक्रमिते तुरंगे ।
तदर्थमुर्वीमवदारयद्भिः पूर्वैः किलायं परिवर्धितो नः ॥
Raghu. XIII. 3

Both the poets again refer to the myths that the moon was born out of the ocean[3], that Viśnu rests on it at the time of dissolution[4] and that mountains have sought shelter in it fearing the thunderbolt of Indra[5]. Kālidāsa says further how the ocean served as a veil to the bashful Earth when it was being taken out from the bed of the ocean by Ādivarāha. The popular myth, that the ocean was churned by gods, has been borne in mind by both the poets but Pravarasena dwells upon it more extensively. At the time of churning Śeṣa was greatly tired and poison emanated from his mouth. It was collected in the mouth of the submarine Mare.[1] The ocean is said to have offered wine to the world.[2] Gods have taken out precious jewels and nectar after churning it.[3] The ocean has been compared with the universe on the ground that Viṣṇu freely moves in it as in three worlds.[4] Māgha also refers to the churning of the ocean and the subsequent appropriating of Uccaihśravā and Lakṣmī by the gods.[5]

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[1] *Śiśu.* III. 77 [2] Raghu XII. 2 and *Setu* II. 33
[3] *Raghu.* XIII. 4 and *Setu.* II. 35
[4] *Raghu* XIII. 6 and *Setu.* II. 31
[5] *Raghu.* XIII. 7 and *Setu.* II. 19, 14.

RIVERS

The Ganges has been described by Vālmīki in the *Rāmāyaṇa*.[6] The river is beautiful, contains cool water and has no moss on the surface. It is adored by sages and has *Āśramas* on its banks. The river has ripples and also whirlpools. At some places the river is very deep and motionless and at others it has a swift current. The river produces deep sound at some places. Sometimes terrible noise arising from it is heard. The sand-bank of the river is extensive and fine. Sand is seen at some places. Swans, cranes, ruddy geese and other birds frequent the river. Lotuses, water-lilies, and other flowers shed their pollen in the river and it appears like an amorous maiden. Flowers and fruits, sprouts, clusters of trees and birds surround it The river contains crocodiles, porpoises, and snakes.

No less realistic is the picture of Śiprā as drawn by Puṣpadanta in the *Yaśodharacarita.*[1] Śiprā has trees standing on both of its banks and these trees shed heaps of flowers which make the river white. The river is controlled by wind. The shells on the bank of the river are broken by fishes and tortoises when they collide against them. The hoods of snakes are sprinkled with drops of water. Cranes, jays, cocks, ducks, and quarrelsome swans inhabit the river. People swim in the river. Ascetics resort to the pleasant river. Deer and wild animals drink its cool water. Monkeys, standing on the bank, are frightened at the sight of the crocodiles and the elephants, fighting with one another. Boars are busy digging the earth.

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[1] *Setu* II. 13
[2] Ibid. II. 17
[3] Ibid. II. 18
[4] Ibid. II. 15
[5] *Śiśu* III. 82
[6] *Rāma* II. 50. 12–25

Puṣpadanta invests the river with a certain amount of local colour. The river looks yellow by the saffron washed away from the breasts of maidens engaged in aquatic sports. Elephants are disturbed by the high waves. The water looks reddish in contact with the rays emanating from the ornaments of the maidens of the royal harem.

The mythic aspect of the river has not been touched upon by Puṣpadanta whereas the Ganges of Vālmīki owes its exalted position to the mythological attributes. The divine maidens, gods, *Dānavas*, *Gandharvas*, *Kinnaras*, and the wives of *Nāgas* and *Gandharvas* visit the river. Gods bathe in the holy river which removes sins. The river is frequented by divine elephants. The most glorious feature of the Ganges, as Vālmīki describes, is that it is the river of gods

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1. ***Yaśodh.* III. 1**

and has gone to heaven for them and that it originates from the feet of Viṣṇu and falls down from the matted hair of Śaṅkara.

Māgha looks specially to the mythic aspect of the Yamunā.[1] The river is the daughter of the Sun but unlike the sun it is cold. Though it is the sister of Yama, it is unlike him in so far as it bestows Jīvana (water and life) to the people. It contains black water but then it removes sin.

The picture of the Ganges in the *Rāmāyaṇa* displays high poetic imagination. The Ganges, while struggling against the banks produces the noise which the poet imagines to be the boisterous laughter of the river. The foam is the silvery laughter of the Ganges. The trees on the bank appear as her garland Flowers offer their pollen to her and she looks like a maiden. The river is pure like gems. Flowers, fruits, sprouts, clusters of trees, and birds are the ornaments of the maiden-like river. The river has been painted as sweet and lovely.

Nayanandī has described the maiden-like form of the Ganges on the pattern of Vālmīki.[2] The river laughs by means of the blossoming lotus. Bees are the locks of her hair. Fishes are the charming big eyes and shells are her nails. She shows her beautiful teeth in the form of pearls and sees her face in the reflection of the moonlike mirror. The trees growing near the bank are her arms. The Ganges shows the folds above the navel in the form of wavy undulations. The deep water in her navel and the foam on the surface forms her garland. Lotuses with hundred petals make her dress.[1] The Ganges, thus ornamented, goes to meet the Ocean, her lord in a dignified manner.

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[1] *Sudarśana.* II. 12

[2] *Śiśu.* XII, 67–70.

The Śiprā, as Puṣpadanta describes is the five-coloured petti-coat of the maiden-like Earth. The Sarayū of Kālidāsa appears to Rāma as a mother in whose sandlike lap the Uttarakośalas have played and drunk her milk-like water.[2] The River, as Rāma observes, is like his own mother who widowed after the death of the king is anxious to receive him. She extends her arms in the form of cool waves of wind to embrace Rāma.

Māgha, however, has displayed his logical imagery and emphasises that it is the Yamunā and not the Ganges that fills the ocean for why should the water of the sea be black if it is filled by the Ganges? But he admits that the authority of the Śāstras in this matter goes against him.[3] The poet further imagines that the white clouds must have drunk the water of the Yamunā in order to have black colour.

The description of the Ganges in the *Karakaṇḍucarita*[4] is almost original. The author has given a personified picture of the river. The river is the wife of the great serpent as she is beautiful and has zigzag movements. The river has been further imagined to be the glory of the Himalayas.

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[1] Lotus does not grow in rivers but according to the poetic convention, it is said that the lotus is found in rivers. Rājaśekhara's *Kāvyamīmāṃsā* Chap. XIV.

[2] *Raghu.* XIII. 61–63

[3] *Śiśu.* XII. 69

[4] III. 12. 5–10

MORNING

FLOWERS

The lotus, which remains closed throughout the night, begins to open in the morning. The swan is besprinkled with its pollen. The *Kumuda* begins to close and consequently appears green.[1] The lotus has been fancied to welcome the day[2]. The strong scent of lotus is spread in all directions by the wind.[3] Kālidāsa compares the eyes of Aja with the lotus on the basis of the throbbing pupils in the eyes and the moving bees in the lotus.[4] Māgha observes that the water-lily and the lotus are in the same condition as he paints in the following stanza:—

दधदसकलमेकं खंडितामानमद्भिः
श्रियमपरमपूर्णामुच्छ्वसद्भिः पलाशैः ।
कलरवमुपगीते षट्पदौघेन धत्तः,
कुमुदकमलषण्डे तुल्यरूपामवस्थाम् ॥ *Śiśu.* XI. 15

The poet further suggests that the red lotuses are the palms and the toes of Dawn. The blue lotuses are her eyes. Bees are the collyrium in her eyes and the music of bees her song.[5] Śrīharṣa presents a very lovely picture of bees while they are engaged in drinking the juice of lotuses. Male bees, as he says, are strong enough to force their way into the lotus even when they are only slightly open. Bees have collected some flower-juice in their mouth and

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1. *Setu.* XII. 1–2 2. Ibid. XIII. 18 3. Ibid. XII. 20
4. *Raghu* V. 68 5. *Śiśu* XI. 40

feed their wives upon fresh food.[1] In the night, bees remain imprisoned in the lotus. In the morning they are busy with breaking their fast.[2] He gives a poetic explanation for the closing of *Kumudinī* in the following verse :—

स्वमुकुलमयैर्नेत्रैरन्धंभविष्णुतया जनः
किमु कुमुदिनीं दुर्व्याचष्टे रवेरनवेक्षिकाम् ।
लिखितपठिता राज्ञो दाराः कविप्रतिभासु ये
शृणुत शृणुतासूर्यंपश्या न सा किल भाविनी ॥ *Naiṣ.* XIX. 36

The lotus is the favourite of the sun and the latter comes to caress it every morning.[3] On the lines of the *Raghuvaṃśa*, the *Kaṃsavadha* compares the bees in the lotuṣ with the pupils in the eyes of Kṛṣṇa.[4]

SUN

The glory of the day welcomes the sun (lit. the maker of the day[5]). Māgha observes all the ten quarters as engaged in pulling out the sun in the form of a big jar from the ocean by means of its ropelike rays.[6] The poetic explanation as to why the morning sun is red has been given by him in the following stanza :—

पयसि सलिलराशेर्नक्तमन्तर्निमग्नः,
स्फुटमनिशमतापि ज्वालया वाडवाग्नेः ।
यदयमिदमिदानीमङ्गमुद्यन् दधाति,
ज्वलितखदिरकाष्ठाङ्गारगौरं विवस्वान् ॥ *Śiśu.* XI. 45

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[1] *Naiṣ* XIX. 27 [2] Ibid. XIX. 30 [3] *Kaṃs.* III., 7
[4] *Kaṃs.* III. 10, Raghu. V. 68.
[5] *Setu* XII. 18 [6] *Śiśu* XI. 43

Of the babylike morning-sun the peak of the eastern mountain is the courtyard, the she-lotuses are the *Padminīs* looking after the baby, and the sky offers the mother's lap to him[1]. ' The sun has been further imagined to be a king,[2] a hunter,[3] and Nārāyaṇa.[4] The rays of the sun act like the arrows of Kāmadeva against lovers who leave the pleasure-resorts in the morning.[5] The rays have occupied the empty cup in such a manner that it seems to be filled with wine.[6] The rays of the morning sun give red colour to white clothes,[7] to houses,[8] and to the bodies of lovers.[9] The sun has been conceived as an enemy of darkness and the latter is so chased by him that it is compelled to leave not only the plains but the caves also.[10] This enmity has been justified by Vākpatirāja in the following verse :—

जलहिस्स पुणो वि समागमं व बहलत्तणेण सूयन्तं ।
अपुणागमणाय व तं तिमिरं उम्मूलिअं रविणा ॥

Gauḍ. 1183.

Nayanandī observes the lionlike morning-sun as an enemy of the elephantlike darkness. He further imagines the sun as the toy-lotus in the hand of the maidenlike eastern quarter, or as the bunch of flowers of the Aśokalike sky, or as the bulbous root of the branch of the corallike goddess of the day or the red mark of saffron on the forehead of the goddesslike sky.[11]

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1. *Śiśu*. XI. 47
2. Ibid, XI. 48
3. Ibid. XI. 49
4. Ibid. XI. 67
5. Ibid. XI. 50
6. Ibid. XI. 51
7. Ibid. XI. 52
8. Ibid. XI. 53
9. Ibid. XI. 55
10. Ibid. XI. 58
11. *Sudar*. V. 10

Śrīharṣa observes that the mass of darkness has attained its brilliance in contact with the morning sun.[1] The original imagery relating to the sun, the moon and the stars, as painted in the following verse is unsurpassed :—

रविरुचिऋचामोंकारेषु स्फुटामलबिन्दुतां
गमयितुममूरुच्चीयन्ते विहायसि तारकाः ।
स्वरविरचनायामुच्चैरुदात्ततया हृताः
शिशिरमहसो बिम्बादस्मादसंशयमंशवः ॥ *Naiṣ.* XIX. 20

The poet imagines the sun as a murderer of night and a hunter.[2] The marriage of the sun with dawn has been painted in the following stanza:—

अरुणकिरणो वह्नौ लाजानुडूनि जुहोति या,
परिणयति तां संध्यामेतामवैमि मणिर्दिवः ।
इयमिव स एवाग्निभ्रान्ति करोति पुरा यतः,
करमपि न कस्तस्यैवोत्कः सकौतुकमीक्षितुम् ॥ *Naiṣ.* XIX. 7

The sun performs manifold duties as the poet refers to in the following stanza:—

शिशिरजरुजां घर्मं शमोंदयाय तनूभृता-
मथखरकरश्यानास्यानां प्रयच्छति यः पयः ।
जलभयजुषां तापं तापस्पृशां हिममित्ययं
परहितमिलत्कृत्यावृत्तिः स भानुरुदञ्चति ॥ *Naiṣ.* XIX. 48

In the *Kaṃsavadha*, the morning sun has been said to redden the pavement of emerald by its rays. Thus the pavement shines like the dark region of Kṛṣṇa's chest imprinted with saffron from the breasts of the cowherd-girls.[3] The imagery relating to the sun and darkness in the poem is based on that of Māgha.[4]

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1. *Naiṣa.* XIX. 5
2. *Naiṣ.* XIX. 8, 11
3. *Kaṃs.* III. 12
4. *Śiśu.* XI. 49

MOON

The orb of the moon is lustreless in the morning when it is half sunk.[1] It slinks off from the sky when chased by Aruṇa.[2] The moon, in the morning, has the appearance of fresh water in the footmark of an elephant.[3] Māgha observes that the white rays of the moon are like the ripe roots of lotus. They are reddened at the time of dawn and look like the powder of sandal mixed with saffron. The red rays decorates the western quarter.[4] The moon, as a hero, has sported in the assembly of water lilies and, as such, kept awake throughout during the night. White and fatigued, the moon goes to sleep in the lap of West.[5] According to Māgha the moon feels sorry for the water-lily, for the night and for the stars, and consequently he is emaciated.[6] The black spots of the Moon are prominent in the morning and the moon has become the laughing stock of the cheeks of beautiful ladies.[7] Vākpatirāja, like his predecessor Māgha, compares the rays of the moon to the pale and red dry roots of the lotus.[8] The poet observes that the orb of the morning moon is like a part of the ripe fruit of the rose-apple.[9] The light of the setting moon is like the juice of mango.[10] The comparison testifies to the rural sentiments of the poet. Śrīharṣa has an interesting story to relate with a view to explaning the fear of the moon and the water-lily for the sun in the following stanza:—

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[1] *Setu* XII 4

[2] Ibid. XII. 6

[3] *Setu* XII. 6

[4] *Śiśu* XI. 14

[5] Ibid XI. 22

[6] Ibid. XI. 24

[7] Ibid. XI. 30

[8] Ibid. XI. 30

[9] *Gauḍ* 1165 and *Raghu* V. 67

[10] Ibid. 1178

उडुपरिवृढः पत्या मुक्तामयं यद्पीडय
यद्पि बिसिनीं भानोर्जायां जहास कुमुद्वती।
तदुभयतः शङ्के सङ्कोचितं निजशंकया,
प्रसरति नवार्के कर्कन्धूफलारुणारोचिषि॥ *Naiṣ* XIX. 51

The moon, in the *Kaṃsavadha*, is supposed to sink because it cannot compete with the face of Kṛṣṇa.[1] This imagery, the poet seems to owe to Kālidāsa.[2]

BIRDS AND BEES

Forests are shaken by the morning breeze. Bees hum in the morning. Birds give forth sweet music.[3] The sweet melody of swans is heard.[4] The meeting of the separated couples of red geese, often described by many poets, is but a poetic convention. These birds have drawn the attention of poets as their separation in night is very pathetic specially when all other couples meet. Māgha,[5] Vākpatirāja[6], Śrīharṣa[7] and Rāmapāṇivāda[8] refer to the amorous couple when it meets in the morning. In the *Gauḍavadha* pigeons have been said to be blackened by the dew fallen on their wings[9]. The poem further refers to the difficulty of birds in taking the bedewed grains.[10] Śrīharṣa describes the grammatical discussion of the crow and the cuckoo.[11] He has found a student of grammar in the pigeon. Unfortunately the bird has forgotten everything it learnt. But by chance at the time of dawn, when memory is fresh and sharp, the bird has recollected the grammatical term *ghu*. The bird studied much of grammar on wooden slates and the impression is still left in its mind.[1].

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[1] *Kaṃs* III. [2] Raghu. V. 67
[3] *Selu*. XII. 7 [4] Ibid. V. 12 [5] *Śiśu* XI. 26
[6] *Gauḍ* 1177 [7] *Naiṣ* XIX. 33 [8] *Kaṃs* III. 9
[9] *Gauḍ* 1170 [10] Ibid. 1176 [11] *Naiṣ* XIX. 60

WIND

Early in the morning the wind comes from the Malaya mountains and while passing over the ocean, strikes it as though it were a tabor.[2] It spreads the scent of lotus in all the quarters.[3] Kālidāsa has given a personified picture of wind which, as he says in the following stanza, competes with the fragrance of the breath from the mouth of Aja:—

वृन्ताच्छ्लथं हरति पुष्पमनोकहानां
संसृज्यते सरसिजैररुणांशुभिन्नैः ।
स्वाभाविकं परगुणेन विभातवायुः,
सौरभ्यमीप्सुरिव ते मुखमारुतस्य ॥ *Raghu*. V. 69

Bhāravi gives a brief description of morning in three stanzas only. He refers to the morning wind which spreads the scent of garlands, wine, and pomade. The morning wind, as Māgha says, excites erotic feelings in the limbs of ladies who are already exhausted during the amorous sports at night.[4]

On the model of Kālidāsa, Māgha also personifies the wind which is eager to receive the fragrance rising from houses as shown in the following stanza:—

विलुलितकमलौघः कीर्णवल्लीवितानः,
प्रतिवनमवधूताशेषशाखिप्रसूनः ।
क्वचिदयमनवस्थः स्थास्नुतामेति वायुः,
वधुकुसुमविमर्दोद्गन्धिवेश्मान्तरेषु ॥ *Śiśu* XI. 28

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1. *Naiṣ*. XIX. 62 2. *Setu* V. 11 3. Ibid. XII. 20
4. *Kirat* IX. 76 5 *Śiśu* XI. 17

HUMAN BEINGS

In the description of the morning only some occasional references regarding persons, other than lovers, are found. Kālidāsa calls Aja to resume the yoke of administration since the morning has come. In the following stanza Māgha paints how the cowherds are churning curd :

> द्रुततरकरदक्षाः क्षिप्तवैशाखशैले,
> दधति दधनि धीरानारवान् वारिणीव ।
> शशिनमिव सुरौघाः सारमुद्धर्तुमेते,
> कलशिमुदधि गुर्वीं बल्लवा लोडयन्ति ॥ *Śiśu* XI. 8

The poet further describes the priests and sages as being busy with their morning duties of throwing oblation in fire with the incantation of the sacred lore of the priests and the uttering of prayers of the sages[1] He sets a beautiful ideal in the verse quoted below for the poets and kings to get up early in the morning

> क्षणशयितविबुद्धाः कल्पयन्तः प्रयोगा—
> नुदधि महति राज्ये काव्यवद्दुर्विगाहे ।
> गहनमपररात्रप्राप्तबुद्धिप्रसादाः,
> कवय इव महीपाश्चिन्तयनर्थजातम् ॥ *Śiśu* XI. 6

In the *Naiṣadhīyacarita* also religious observances have been recommended to Nala through the song of awakening of the Vaitālikās.[2] Such songs containing the description of morning are found in the *Raghuvaṃśa* and the *Kaṃsavadha* also.

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[1] *Śiśu*. XI. 42

[2] *Naiṣ*. XIX. 22; 23.

EVENING

DAY

The evening is the end of the personified Day and is said to ring its death-knell. The Day leaves the earth and flies to Heaven.

The Day has been further imagined as thrown into the mouth of Death.[1] Kālidāsa observes that the Sun deposits the Day with the ocean.[2] Māgha observes that the Day in the evening is in his old age and says that he has less lustre, his body has less warmth and he is pale. The Day, in his old age, has clouds as his head. The sun, the eye of the Day, is weak in the evening. Thus the Day is rendered feeble in the evening of life.[3] The glory of the Day, as Vākpatirāja suggests, lies on the peak of the western mountains amidst the red rays of the sun in the evening.[4] The elephantlike Day has been attacked by the lionlike evening. The starlike pearls fall out when the frontal globe of Day is split into two in the form of the sun and the moon.[5] Similar to this is the imagery of Śriharṣa in the following stanza :

> कालः किरातः स्फुटपद्मकस्य वधं व्यधाद्यस्य दिनद्विपस्य ।
> तस्यैव संध्यारुचिरास्रधारा ताराश्च कुम्भस्थलमौक्तिकानि ॥
>
> *Naiṣ*. XII. 9

TWILIGHT

The redness of the twilight is first visible on the peak of the western mountain. This redness has the appearance of a flag in the chariot of the sun which falls and rises along with the chariot and rolls on the peaks.[1] The twilight, in the evening, paints the sky. Kālidāsa has developed the above imagery artistically in the following verse :

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[1] *Setu*. X. 17
[2] *Kumār*. VIII. 42
[3] *Śisu*. XI. 3
[4] *Gaud*. 1082
[5] Id. 1086

> रक्तपीतकपिशाः पयोमुचां कोटयः कुटिलकेशि भान्त्यमूः।
> द्रक्ष्यसि त्वमिति सांध्यवेलया वर्तिकाभिरिव साधुवर्तिता ॥
>
> *Kumār*. VIII. 45

The twilight, as Kālidāsa imagines, is the heroine of the hero-like Sun. She comes before the Sun in the morning and it is quite proper that she follows the Sun in his calamity. Hence she pursues the body of the Sun, placed on the peak of the western mountain.[2] Māgha expresses the same idea in the following stanza :

> दिवसोऽनुमित्रमगलद्विलयं किमिहास्यते बत मयाबलया।
> रुचिभर्तुरस्य विरहाधिगमादिति संध्ययापि सपदि व्यगमि ॥
>
> *Śiśu*. IX. 17

Puṣpadanta paints a beautiful imagery to describe the creeperlike twilight. The creeper spreads over a hall whereas the twilight spreads over the world. Stars are the flowers of the creeper-like twilight, and the full moon is its fruit.[3]

The Twilight, in the *Naiṣadhīyacarita* has been described as the doorkeeper of the Night, a heroine of Moon. The Day is not allowed by the doorkeeper to enter. The rays, emanating from the sun are the canes in the hands of Twilight.[4] The poet, further, imagines that the skyclad Śiva wore both the red directions, viz. the east and the west, in the form of the twilights of the morning and the evening, on the occasion of his marriage when he was required to wear red clothes coloured in the juice of flowers.[1] The twilight, as the poet relates, is the rind of the pomegrante-like sun which is being devoured by Death.[2]

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[1] *Setu*. X. 19

[2] *Kumār* VIII. 44

[3] *Yaśodh*. II. 2

[4] *Naiṣ*. XXII. 6

SUN

The sun, setting along with its rays has been compared to an elephant dragging the lotus plant.[3] The rays of the sun become turbid in contact with the dust of lotus and look reddish like orpiment.[4] The orb of the sun has coral-like redness and looks like the frontal globe of an elephant, coloured with vermillion. The disc of the sun is circular like the hood of Śeṣa at the time of the churning of the ocean by Mandara.[5] The faint rays of the sun take recourse to the peaks of mountains.[6] The Sun is, as if, sinking in his own blood like the head of Rāvaṇa which was severed by Rāma and fell down in a pool of blood.[7]

Bhāravi has described the sun as a drunkard in the following verse.

अंशुपाणिभिरतीवपिपासुः पद्मजं मधु भृशं रसयित्वा ।
क्षीबतामिव गतः क्षितिमेष्यंल्लोहितं वपुरुवाह पतङ्गः ॥

Kirāt. IX. 3.

The poet further compares the rays of the sun to a female messenger, as both of them are red like

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[1] Ibid. XXII. 11
[2] Ibid. XXII. 14
[3] *Setu.* X. 6
[4] Ibid X. 6
[5] Ibid X. 8
[6] Ibid. X. 9
[7] Ibid. X. 15

Kuṅkuma. The similarity is strengthened on the ground that both of them are eagerly awaited for by women.[1] There is a great mystery in the mind of the poet as to where the sun finally goes, climbing the peaks of mountains. The poet questions whether he enters the earth, the ocean, or the depth of some forest.[2] But Māgha is quite certain that the sun is not able to bear his own heat and plunges into the ocean.[3] The dignity of the sun, as the poet emphasises is high and he enjoys an eminent position on that account, even at the time of his fall.[4] The fall of the sun was fated and as such he could not be protected even when he had thousands of supporters in the form of rays.[5]

The sun has been further said to be the lover of the West conceived as a heroine, as shown in the following stanza :—

नवकुंकुमारुणपयोधरया स्वकरावसक्तरुचिराम्बरया ।
अतिसक्तिमेत्य वरुणस्य दिशा भृशमन्वरज्यदतुषारकरः ॥

Sisu. IX. 7

The sun, red like the China rose, looks like the bangle of the West.[6] The sun, half-sunk in the ocean, bears the appearance of gold amidst the heat of fire and looks like a huge part of the Brahmāṇḍa.[7]

According to Śrīharṣa, the sun is a rock of red chalk which falls from the summit of the sky. In course of this fall, it breaks to pieces and the consequent dust is the twilight.[1] Very original and poetic is the following personified picture of the sun :—

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[1] *Kirāt* IX. 6
[2] Ibid. IX. 7
[3] *Śisu.* IX. 1
[4] Ibid. IX. 5
[5] Ibid. IX. 6
[6] *Śisu* XI. 8
[7] Ibid. IX 9

> आदाय दण्डं सकलासु दिक्षु योऽयं परिभ्राम्यति भानुभिक्षुः ।
> अब्धौ निमज्जन्निव तापसोऽयं संध्याभ्रकाषायमधत्त सायम् ॥
>
> *Naiṣ* XXII. 12

The poet further imagines of a bargain on the part of the Sky, whereby he sells the sun, a lump of gold, and receives the shell-like stars in return.

SKY AND QUARTERS

After sunset, the sky is bereft of the twilight. It looks like a place where fire was burnt and later on extinguished. Thus the sky bears features of similarity with the periodic destruction.[2] The sky in the evening, according to the observation of Kālidāsa, looks like a pond, half-dry. The darkness in the east is the mud in one part of the pond.[3] The poet further describes the sky as if it were asleep after sunset.[4] Bhāravi finds the western sky looking like an ocean, when the clouds and the twilight are similar to the waves and the coral trees of the ocean.[5] Māgha imagines a very wretched plight of the sun. To him the eastern sky is a courtezen and she is turning out the sun who is goodlooking and amorous but unfortunately has lost his lustre.[6] There is redness in the west and darkness in the east. Vākpatirāja has the above scene in view and imagines the sky as similar to Garuḍa, holding a tortoise and

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1. *Naiṣa* XXII. 4
2. *Setu* X. 22
3. *Kumār* VIII. 37
4. Ibid. VIII. 43
5. *Kirāt* IX. 9
6. *Śiśu* IX. 10

an elephant to eat as he describes in the following stanza:—

पुरुमिल्लदिसागयतिमिरमवरमायावलम्बि रविबिम्बं ।
गरुलमिव गहियगयकुम्भमुग्गह परितम्बिरं गयणां ॥
Gauḍ. 1097.

STARS

Poets have not much to say about the stars in the evening. Vākpatirāja suggests that the rays of the sun are contracted into the shape of budlike stars. They were first broken into many parts on the cliff of the western mountain and then rose up with the fall of the sun to become stars.[1] The stars have been further imagined to be the flowers of the skylike tree in the following verse:

जामवईमुहभरिए संभ्कामइराइ दियायराहारे ।
ग्रायासकेसरं दन्तुरेन्ति गाक्खत्तकुसुमाइं ॥ *Gauḍ*. 1087.

Puṣpadanta suggests that the stars are the flowers of the creeper-like twilight.[2] Śrīharṣa has his original contribution of imageries to make regarding the stars. The body of Śiva, a dancer, is garlanded with these stars.[3] While dancing Śiva is said to have broken his wreathes of bones and thrown them in the sky. These bones appear in the form of stars.[4] The soaring imagination of the poet takes note of the celestial river and marks there the *Cakravāka* birds, weeping and shedding tears in the form of stars as he describes in the following stanza:—

नभोनदीकूलकुलायचक्रीकुलस्य नक्तं विरहाकुलस्य ।
दृशोरपां सन्ति पृषन्ति ताराः पतन्ति तत्संक्रमणानि धाराः ॥
Naiṣ XXII. 20.

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1. *Gauḍ*. 1085
2. *Yaśodhara* II. 2
3. *Naiṣ* XXII. 7
4. *Naiṣ* XXII. 18

Again the poet observes that the stars are the aquatic animals on the bank of the celestial river. They lie at the bottom of the river for fear of the gods sporting in water.[1]

HUMAN BEINGS

Kālidāsa describes thousands of sages engaged in singing hymns in praise of the sun in the evening. The songs of the sages, as the poet informs, are pleasant to the horses in the chariot of the sun.[2] The following picture of the sages meditating upon Gāyatri is absolutely realistic :

> अद्रिराजतनये तपस्विनः पावनाम्बुविहिताञ्जलिक्रियाः
> ब्रह्मगूढमभिसंध्यमादृताः शुद्धये विधिविदो गृणन्त्यमी ॥
>
> *Kumār*. VIII. 47.

MOON

PERSONIFICATION

Darkness gives gloomy appearance to all that is beautiful. In the night, the Moon comes, buries darkness and gives natural and charming appearance to mountains, quarters, and rivers. This idea has been expressed by Pravarasena in the following couplet :

> तहपरिसंठिअसेलं वित्थिणादिसं तहुज्जुअणइप्पवहं ।
> खंतूण व उक्किणणं ससिणा तमसंचअं पुणो वि महिअलं ॥
>
> *Setu*. X 39

The beautiful moon has always been a favourite of Indian poets. They have investigated into the history of the Moon. The birth of the Moon, his lineage and the history of his allies etc. have been

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1. *Naiṣ*. XXII. 21 2. *Kumār*. VIII. 41

interesting points for poetic research. Vālmīki and Pravarasena, who stand for mythical anecdotes, have nothing to say about the personality of the Moon on the mythical basis. The traditional account, that the Moon was born of the ocean, has been maintained by Māgha,[1] Śriharṣa[2] and Rāmapāṇivāda.[3] Śrīharṣa further relates that the moon was first born of Mandara mountain in the ocean and argues for that in the following verse.

> असंशयं सागरभागुदस्थात्पृथ्वीधरादेव मथः पुराऽयम् ।
> अमुष्य यस्मादधुनापि सिन्धौ स्थितस्य शैलादुदयं प्रतीमः ॥
>
> *Naiṣ.* XXII. 44,

Māgha[4] and Rāmapāṇivāda along with Śrīharṣa[5] refer to the birth of the Moon from the eyes of Atri. Rāmapāṇivāda recounts the name of *Lakṣmī*, *Kaustubha*, *Pārijāta*, and the divine elephant of Indra as born of the same parents as the Moon[6]. Śrīharṣa also refers to the Kalpataru and the divine elephant as the brothers of the Moon[7]. He further discusses the size of the moon at the time of his birth in the following couplet :

> यावन्तमिन्दुं प्रतिपत्प्रसूते प्रासावि तावानयमब्धिनापि ।
> तत्कालमीशेन धृतस्य मूर्ध्नि विधोरणीयस्त्वमिहास्ति लिङ्गम् ॥
>
> *Naiṣ.* XXII. 85.

The author of the *Uṣāniruddha* points out that the snake of Śiva is an influential neighbour of the Moon.[8]

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[1] *Śiśu.* IX. 30
[2] *Naiṣ.* XXII. 44
[3] *Uṣā.* IV. 73
[4] *Śiśu.* IX. 42
[5] *Naiṣ.* XXII. 75, 112
[6] *Uṣā.* IV. 73
[7] *Naiṣ.* XXII. 45, 65,
[8] Uṣā. IV. 64

The Moon[1] has the eastern quarter,[2] the stars,[3] the lily,[4] the dark night, the herbs,[5] the moonlit night[6] and Rohiṇī[7] etc. as wives. Despite a good number of wives that the Moon has, it appears that his conduct has never been free from blemishes. Śrīharṣa refers to his illicit connection with his teacher's wife in the following verse :

नास्य द्विजेन्द्रस्य बभूव पश्य दारागुरोर्यातिवत्तोऽपि पातः ।
प्रवृत्तयोऽप्यात्ममयप्रकाशान्नह्यन्ति नह्यन्तिमदेहमाप्तान् ।।

Naiṣ. XXII. 120

The Moon has a daughter also whose relation with Kumuda has not been so far defined and under such circumstances it is quite proper that she is named Kaumudī.

The Moon serves proud women as a physician, as Māgha depicts in the following verse :

अमृतद्रवैर्विदधदब्जदृशामपमार्गमोषधिपतिः स्म करैः ।
परितो विसर्पि परितापि भृशं वपुषोऽवतारयति मानविषम् ।।

Śiśu. IX. 36

The *Uṣāniruddha* describes that the Moon is the principal actor in the drama relating to amorous sports.[8] According to Bhāravi, he acts as a strong ally of Cupid in his conquest of the world.[9] Śrīharṣa also refers to the friendship of the Moon and Cupid based on reasonable grounds as he explains in the following couplet :

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[1] In Sanskrit. Moon is masculine whereas in English Moon is feminine.

[2] Kirāta. IX. 18

[3] Ibid. IX. 27

[4] Śiśu. IX. 34

[5] Naiṣ. XXII. 78

[6] Ibid. XXII. 97

[7] Uṣā. IV. 73

[8] Ibid. IV. 52

[9] *Kirāt* IX. 33

> स्थाने विधोर्वा मदनस्य सख्यं स शंभुनेत्रे ज्वलति प्रलीनः ।
> अयं लयं गच्छति दर्शभाजि भास्वन्मये चक्षुषि चादिपुंसः ॥89 XX॥

Rāhu, the great enemy of the Moon, as the poet further says, swallows him in order to get the deer possessed by the Moon but the monster is pleased to see the sincerity of the Moon in protecting his deer even at the cost of his life and allows the Moon to live.[1]

APPEARANCE

The orb of the moon comes from behind the eastern mountain as the poets suggest. At the time of appearance he is slightly red like the inside of a fresh lotus. The rays emanating from the moon are delicate like the saffron. At that stage of his development he is not able to destroy darkness outright.[2] The moon later on meets the cliff of the eastern mountain. He is then white after removing the darkness all around and looks circular like a chip from the tusk of the divine elephant.[3] The moon, then, rises with his orb bending oblique. His rays gradually enter through the lattices. He annihilates darkness and breaks the long expanse of shadows.[4] The moon attains his full size and is no more shy. He is then able to cross the sky[5]. With considerable strength in his rays the moon is able to remove darkness. Māgha briefly depicts the birth and the growth of the moon in the following verse :

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[1] *Naiṣ* XXII. 68 [2] *Setu* X. 34 [3] Ibid. X. 35
[4] Ibid. X 48 [5] Ibid. X. 38

प्रथमं कलाभवदथार्धमथो हिमदीधितिर्महदभूदुदितः ।
दधति ध्रुवं क्रमश एव न तु द्युतिशालिनोऽपि सहसोपचयम् ॥
Śiśu IX. 29.

The poet further refers to the rise of the moon from the ocean and says that he bears lustre like a blossoming white lotus and looks like the face of Lakṣmī.[1] Vākpatirāja observes that the Garuḍa-like eastern mountain throws the jar-like orb of the moon which contains nectar in order to extinguish the fire of twilight.[2] The moon is slightly red at the time of rising and gradually he removes the surrounding darkness. In the begining he looks like Balarāma who is red on account of intoxication and whose black garment has partly slipped away from his body.[3]

Vālmīki has given a beautiful description of the rising moon. He imagines the moon like an infatuated bull in the cow-pen. The moon in the midst of the sky is constantly giving forth a canopy of light.[4] Lakṣmī finds her abode in the beautiful moon.[5] The moon appears like a swan in a silver cage, like a lion in the cave of Mandara, or like a hero on a proud elephant. He stands like a bull with sharp horns and like a big mountain with peaks rising aloft. The moon appears lustrous like a lion on a rock, like an elephant in a war or like a king in possession of a kingdom.[6]

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1. *Śiśu* IX. 30
2. *Gauḍ* 1113
3. Ibid. 1117
4. *Rām.* V. 5. 1
5. Ibid. V. 5. 3
6. Ibid V. 5. 7

LIGHT

The moon, in the first instance, appears from behind the eastern mountain. The light emanating from the moon is only slightly visible. It is mixed with darkness and appears like white water oozing from a black stone.[1] The moonlight enters the houses through the wide windows and has dull appearance in contact with the light of lamps. It looks like the scattered line or the silken cloth, slightly yellow.[2] Moonlight is interspersed with the rays of lamp-light. Then it appears like the essence of sandal mixed with water. Darkness is shaken by light and moonlight looks uneven in hollow places.[3] The surface of the earth, as Pravarasena expresses in the following stanza, has a very deceptive appearance :

विवरं ति परिहरिज्जइ बहलदुमच्छाहिमयडलागअतिमिरं ।
ओच्छुन्दइ वीसत्थं जोण्हाणिवहभरिअं थलं विअ विवरं ॥

Setu. X. 55

The moon in the sky is said to be swimming in his light.[4] Moonlight, as Kālidāsa would have it, is endowed with the sense of its own dignity. It establishes itself on the high peaks of the mountains whereas darkness takes resort to low places.[5] The poet observes that moonlight mixed with darkness on the uneven mountains, has the appearance of ashes on the body of an elephant.[6] The white clothes, hanging from the boughs of the *Kalpa* tree, as the Indian myth suggests, bears so much resemblance to moonlight that their distinction becomes apparent only when the former is shaken by a gust of wind.[1] The poet feels the possibility of tying the lock of the hair of Pārvatī by means of the moonlight. He expresses the idea in the following verse :

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[1] *Setu.* X. 31
[2] *Setu.* X. 49
[3] Ibid. X. 52
[4] Ibid. *X.* 53
[5] *Kumār.* VIII. 66
[6] Ibid. VIII. 69

शक्यमङ्गुलिभिरुत्थितैरधः शाखिनां पतितपुष्पपेशलैः ।
पत्रजर्जरशशिप्रभालवैरेभिरुत्कचयितुं तवालकान् ॥

Kumār. VIII. 72.

Puṣpadanta, however, finds the semblance of water in the moonlight and feels that from the jar-like moonlight resembling water rushes forth and the whole world enjoys a bath thereby.[2]

Śrīharṣa says that light, the daughter of the moon, teaches dancing to the ocean, and adds that it is food to the *Cakora* and a friend to the eyes of men.

BLACK SPOTS

Srīharṣa has ingeniously investigated into the history of the black spots on the moon.[3] The poet argues that there was no spot on the moon in his youth. In youth he received the deer as a present from his mistresses, the herbs.[4] The poet further refers to the existence of hares in the moon and laughs at the poor power of grammarians who have not been able to coin a word *Mṛgī* (meaning a moon) on the line of *śaśī*.[5] Rāmapāṇivāda refers to the explanations regarding the existence of black spots on the moon as reasoned out by the hero before his beloved. The hero says that the moon has been marked by the creator so that the day may not be taken to be night by the people who see the heroine's face which is quite similar to the moon.[1] The poet argues out that the black spots are not the deer but they are the blackness of the fire in the forehead of Śiva. The black spots in the moon, as he further suggests, are due to the grief of the moon suffering from the separation of *Kumudinī*.[2]

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[1] *Kumār*. VIII. 71

[2] *Yaśodhara*. II. 3

[3] *Naiṣ* XXII. 76.84

[4] Ibid. XXII. 78

[5] Ibid. XXII. 84

FLOWERS

The lily opens at the rise of the moon and the bees cherish it.[3] It is tremulous as if its petals are expanded by weight. In the day time the flower closes itself gradually and in the evening, when the light of the moon caresses it, it begins to open.[4] Kālidāsa, in the following verse, describes the Kumuda as a drunkard and says that it bursts open after drinking the juice-like rays :—

एतदुच्छ्वसितपीतमैन्दवं वोढुमक्षममिव प्रभारसम् ।
मुक्तषट्पदविरावमंजसा भिद्यते कुमुदमानिबन्धनात् ॥

Kumār VIII. 70

The *Kumudinīs*, as Māgha describes, are the heroines of the Moon. They remain separated from their lover throughout the day and in the night the hero consoles the heroine with the touch of his hand-like rays.[5] Srīharṣa describes the glorious achievements of the nightlily in the following stanza in which he shows how the world is made white like milk by dint of the smile of the lilies :

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[1] The poet owes this idea to Rājaśekhara See *Karpūr* III 32
[2] *Uṣā* IV. 59.
[3] *Setu* X. 45
[4] Ibid. X. 50
[5] *Śiśu* IX. 34

हासत्विषैवाखिलकैरवाणां विश्वं विशङ्केऽजनिदुग्धमुग्धम् ।
यतो दिवाबद्धमुखेषु तेषु स्थितेऽपि चन्द्रे न तथा चकास्ति ।
Naiṣ XXII. 63

The poet further imagines the marriage-celebration of the nightlily and the ray of the moon.[1] In the following stanza the nightlily has been described as engaged in ascetic practices :

विकासिनीलायतपुष्पनेत्रा मृगीयमिन्दीवरिणी वनस्था ।
विलोकते कान्तमिहोपरिष्टान्मृगं तवैषाननचन्द्रभाजम् ।।
Naiṣ. XXII. 125

Rāmapāṇivāda paints the nightlily as a separated heroine of the Moon.[2]

HUMAN BEINGS

Human beings are made amorous by the moonlight as almost all the poets say. Māgha suggests that even the Ocean has its erotic sentiments so much aroused that he rises to embrace the ladylike Shore.[3] Rāmapāṇivāda emphasises this merit of the ray of the moon quite conclusively as shown below :

सचेदणाण णो चित्तं दवइत्ति किमब्भुअं ।
चंदुज्जोअम्मि गावा वि जं संदेइ अचेदणो ।। *Uṣā* IV. 71

Of immense value is the moonlight for the faulty lovers as described by the poet in the following stanza :

पच्चक्ख लक्खिअ णिआम णिआव राह—
वेरग्ग रोसकलुसाइ वि माणिणीणं ।
जस्सोदए चिअ विणा चलणप्पणामं
चित्ताइ पीइ महुराइ पिआ कुणंति ।। *Uṣā* IV. 74

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1. *Naiṣ*. XXII. 124 2. *Uṣa* IV. 59
3. *Śiśu* IX. 38

Chapter VI

THE DESCRIPTION (Contd)

SEASONS

SPRING

Among seasons the spring has been the first choice of poets in the order of description. Only Bhāravi begins their description with the rainy season as the first.[1] The spring claims this position by virtue of its being Ṛturāja (the king of seasons). The graceful approach of *Vasantalakṣmī* in the groves of lotus has been painted by Bhāravi in the following stanza:

> कुसुमनगवनान्युपैतुकामा किसलयिनीमवलम्ब्य चूतयष्टिम् ।
> क्वणदलिकुलनूपुरा निरासे नलिनवनेषु पदं वसन्तलक्ष्मीः ॥
>
> *Kirāt*. X. 31.

The spring gives radiant appearance to all objects in nature. The blossoming trees and creepers, the chirping birds and the humming bees all add to the charm that is spring.'

Trees, Creepers—In the spring season the earth, specially in the forests, receives a heavy shower of flowers from the blossomed trees which fall like raindrops from clouds.[2] The bunches of the flowers of *Aśoka* excite the amorous feelings of Rāma and burn him like blazing pieces of charcoal.[3] Rāma feels that the bunches are threatening him.[4] The *Aśoka* in the spring gives forth flowers and foliage without the touch of the maiden's feet as Kālidāsa observes.[1]

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[1] *Kirāt*. X. 19

[2] *Rām*. IV. 1. 11

[3] Ibid. IV. 1. 29.

[4] Ibid. IV. 1. 59

The *Karṇikāra* trees, lavishly endowed with flowers, look like persons covered with gold and yellow garments.[2] Kālidāsa refers to the scentlessness of the flower although it is deeply coloured and as such its sight is painful.[3] *Karṇikāra* is the golden ornament of *Vanaśrī* and is placed in their locks of hair by youthful women.[4] The tree is proud of its most beautiful flowers.[5] The buds of the tree look like the arrows of cupid. These buds excel the twilight in beauty. The mind of travellers is agitated at the sight of its flowers as it can excite amorous feelings of even eunuchs.

The bee flies to the flowers of *Tilaka* while the latter is shaken by the wind. It so appears that the bee goes to his wife, tremulous on account of intoxication.[6] The *Tilaka* is the beautiful mark on the face of the goddess of the spring as Kālidāsa describes below :

लग्नद्विरेफाञ्जनभक्तिचित्रं मुखे मधुश्रीस्तिलकं प्रकाश्य ।
रागेण बालारुणकोमलेन चूतप्रवालोष्ठमलंचकार ॥

Kumār. III. 30.

The poet repeats this very imagery in the *Raghuvaṃśa* also.[7] The cluster of blossoms of Tilaka-tree together with the bees sitting on it, has the appearance of pearls studded in the black locks of hair.[8] Ḥemacandra also represents the Tilaka flower as the white mark on the face of the goddess of spring as shown above[1].

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[1] *Kumār*. III. 26
[2] *Rām*. IV. 21
[3] *Kumār*. III. 28
[4] *Raghu*. IX. 40
[5] *Kumār*. III. 44
[6] *Rām*. IV. 58
[7] *Raghu*. IX. 41
[8] Ibid IX. 41

The blossomed mango-tree appears to Vālmīki as a sportive man decorating himself with scented cosmetics.[2] Kālidāsa observes bees sitting on the flowers of the mango-tree and imagines that these blossoms are the arrows of Cupid and the bees form the letters contained in the name of the maker [3] The dancing branch of the mango, together with its bud, excites love-sentiment in the minds of the victors of Kāma as shown in the following stanza :

> अभिनयान्परिचेतुमिवोद्यता मलयमारुतकम्पितपल्लवा
> अमदयत्सहकारलतामनः सकलिका कलिकामजितामपि ॥
>
> *Raghu*. VI. 6

Yet this is not the climax of the powers of the blossoms of mangoes. They inflame the travellers separated from their wives as Māgha observes below :

> स्मरहुताशनमुर्मुरचूर्णतां दधुरिवाम्रवणस्य रजःकणाः ।
> निपतिताः परितः पथिकव्रजानुपरि ते परितेपुरतो भृशम् ॥
>
> *Śiśu*. VI. 6.

Vākpatirāja also refers to the Cupid's arrows in the shape of the blossoms of mangoes. Cupid has made them quite fresh and he is eager to test their powers.[4] The poet further describes the simple beauty of the juicy fruits hanging from the mango trees in the following stanza :

> णालायड्ढियपरिणामपसिढिलूससियबंधणाहोयं ।
> रसगारवेण फलमिह चूयाण कमोहुरं पडइ ॥ *Gauḍ*. 606

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1. *Kumārapāl*. III 12
2. *Rām*. IV. 60
3. *Kumā*·. III. 27
4. *Gauḍ*. 597

The red blossoms of Palāśa are curved like the new moon. Kālidāsa compares them with the marks of Cupid's nails on the body of the heroine-like forest-ground.[1]

In the spring, as Māgha observes, fresh leaves decorate the *Palāśa* trees. The blossoms of *Palāśa* redden the forest on the mountains and burn persons separated from their beloveds so that they easily resemble the sylvan fire.[2] Dhanapāla also finds the blossoms of *Palāśa* like fire aflame as he expresses in the following line :

जहि आयंविरफुल्लपलासउं सोहइ नाइं पलित्तु हुवासउ ।

Hemacandra, however, depicts the *Palāśa* as a host of the goddess of the spring season. The host enquires about the welfare of the guest through the humming of the bees.[3] The flowers of *Palāśa*, as the poet further observes, are the nails of the lionlike spring.[4]

Bees sing after drinking the juice of the blossoms of *Kurabaka* which are very bountiful in offering their honey to them. The Spring, according to Kālidāsa, paints a line on the body of the goddess of the *Upavana* in the form of the blossoms of *Kurabaka*[5] Hemacandra also says that the bees relish the honey of the flower.[6]

Bees go to the *Bakula* tree also in order to relish its blossoms which have the scent of the wine drunk by beautiful women. The blossoms possess this merit by virtue of their appearance on receiving wine from

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1. *Kumar.* III. 29
2. *Śiśu.* VI. 21
3. *Kumārapāl.* III 30.
4. Ibid. III. 47
5. *Raghu.* IX. 29
6. *Kumārapāl.* III. 32

the mouths of maidens.[1] Hemacandra also refers to the mythic account of the blossoming of *Bakula* and *Aśoka* on receiving wine from the mouth of a maiden in the case of the former and on being kicked with her foot in the case of the latter.[2]

Māgha refers to the sharpening of the intellect of the female bee after drinking the honey of *Mādhavī.*[3] Vākpatirāja observes the bud of *Mādhavī* and says that it is black and red like the neck of an aged pigeon.[4] Hemacandra remarks that the bee has intense love for the blossoms of *Mādhavī.*[5] Nayanandi refers to the luxuriance of the blossoms of *Atimuktaka* (Mādhavī) and says that the bees are greedy for its juice. He further refers to the flowers of *Mandāra*, *Kutaja*, and *Kandalī.*

Hemacandra has the highest number of flowers to recount in the description of the spring season. The flowers of *Madhūka*,[6] *Pāṭali*,[7] the *Madhyāhna* tree,[8] *Sirīṣa*,[9] *Lavalī*,[10] and *Vicakila*[11] etc. hae been referred to by him.

These trees have beloveds also in the form of creepers and they enjoy their embraces as Kālidāsa describes below:—

पर्याप्तपुष्पस्तवकस्तनाभ्यः स्फुरत्प्रवालौष्ठमनोहराभ्यः ।
लतावधूभ्यस्तरवोऽप्यवापुर्विनम्रशाखाभुजबंधनानि ॥

Kumār. III. 39

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[1] *Raghu* IX. 30
[2] *Kumārapal.* III 64
[3] *Śiśu.* VI. 20
[4] *Gauḍ.* 594
[5] *Kumarapal* III. 54
[6] Ibid. III. 58
[7] Ibid. III. 31
[8] Ibid. III. 33
[9] Ibid. III. 33, 42
[10] Ibid. III. 36, 40, 55, 58, 63
[11] Ibid. III. 45, 70

Vālmīki remarks the amorous relation of tree and creepers in the following couplet:—

पुष्पभारसमृद्धानि शिखराणि समन्ततः ।
लताभिः पुष्पिताग्राभिरुपगूढानि सर्वतः ॥ *Rām* IV. 1. 9

The ladylike appearance of a creeper has been painted by Kālidāsa as follows :—

श्रुतिसुखभ्रमरस्वनगीतयः कुसुमकोमलदन्तरुचो बभुः ।
उपवनान्तलताः पवनाहतैः किसलयैः सलयैरिव पाणिभिः ॥
Raghu. IX. 35

Māgha finds the delicate tips of creepers languid in the spring season. The red sprouts of the trees, as Vālmīki remarks, are the vernal fires and they might burn Rāma while he is separated from Sītā.[1] The same idea rings in the following stanza of the *Raghuvaṃśa* :—

कुसुममेव न केवलमार्तवं नवमशोकतरोः स्मरदीपनम् ।
किसलयप्रसवोऽपि विलासिनां मदयिता दयिताश्रवणार्पितः ॥
Raghu. IX. 28

In the spring, according to Vākpatirāja, red sprouts appear.[2] The sprouts of *Plakṣa* are said to arouse amorous feelings among lovers. The *Jinacarita* gives a true picture of the exuberance of sprouts in the following couplet :—

वसन्तकालजनितातिरत्तवर्णाभिरामंकुरपल्लवानि ।
सुनीलवर्णोज्जलपत्तयुत्तसाखासहस्सानि मनोरमानि ॥
Jina 347

Birds and Bees—The sweet melody of birds, specially of the cuckoo, is one of the chief features of the spring. Vālmīki feels that trees are made to dance by the note of the infatuated cuckoo.[1] Kālidāsa recognises the note of the cuckoo as the speech of Cupid and feels that it is so impressive as to undo the pride of the high-minded women.[2] In the first stage of this season, the melody of the cuckoo is seldom heard like the voice of a newly married maiden but later on the bird makes bold speech. Māgha also finds the bird giving friendly advice to ladies and consequently the ladies are seen submitting to their lords.[3] Vākpatirāja imagines that the cuckoo is the throat of the spring as he expresses below :—

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[1] *Rām* IV. 1. 30

[2] *Gauḍ* 604

फलबन्धविरलहरियायमाणासहयारमञ्जरिमुहाण ।
साहुमहुवासराणं अकुण्ठकलयण्ठिकण्ठाण ।। *Gauḍ* 596

Vālmīki refers to the dancing couples of peacocks on the peaks of mountains. Their wings, opened by the wind, appear like windows made of crystals.

The poets have marked the bees while they hover over flowers and make a humming noise.[4] Kālidāsa sees a couple of bees drinking honey in the same pot-like flower.[5] They fly after the dust of flowers which is raised by the windlike flag of cupid.[6] Bhāravi presents the best study of the bees. To him they look like the locks of the she-lotus, coming over to her facelike flowers[7]. These bees have been described as lovers engaged in kissing the facelike flowers of the ladylike branches of *Sāla*[1] Māgha sees the bees on a mission to bring over proud women to meet their husbands.[2] Not only women but men also are brought under the influence of Cupid by the humming bees.[3] The female bees, according to Māgha, do not lag behind in humming sweetly and thereby causing infatuation.[4] Vākpatirāja finds the bees in trouble as their bodies are besmeared with the juice of the blossoms of the mango.[5]

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[1] *Rām* IV. 1
[2] *Kumār* III. 32
[3] *Śiśu* VI. 8
[4] *Rām* IV. 1. 18-20
[5] *Kumār* III. 36
[6] *Raghu* IX. 45
[7] *Kirāt.* X. 33

Wind—The fragrant wind in the spring is delightful to touch. It is cool like sandal. It removes exhaustion.[6]. But paradoxical as it is, this wind burns Rāma.[7] He calls it cruel for, during the period of his separation from Sīta, the cold wind acts upon him as fire.[8] Māgha discloses some of the secret activities of the wind in the following couplet :

विलुलितालकसंहतिरामृशन् मृगदृशां श्रमवारि ललाटजम् ।
तनुतरंगततिं सरसां दलत्कुवलयं कलयन्मरुदाववौ ॥

Śiśu. VI. 3

Vākpatirāja describes the sylvan wind which is astringent on account of the pollen of the *Kāñcanāra* tree mixed with it. Dhanapāla observes that the southern wind is full of fragrance and that it scatters flowers in the cities. According to Nayanandi, the wind comes from the Malaya mountain in the spring and it is very fragrant. It excites amorous feeling in

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1. *Kumār*. III. 34
2. *Śiśu.* VI, 7
3. Ibid. VI. 9
4. Ibid. VI. 20
5. *Gauḍ*. 605
6. *Rām.* IV. 1. 17
7. Ibid. IV. 1. 36
8. Ibid. IV. 1. 53

human hearts and adds to the fire of Cupid wherever it blows.[1]

Cupid and Human beings—Cupid armed with his arrows of flowers can, according to Kālidāsa, conquer Śiva only with the help of the Spring.[2] He brings the lovers under the control of their beloveds with the help of his army consisting of clothes of excellent colours, the sprouts of barley in the ears of ladies and the cooing of cuckoos. Rāma, as Vālmīki paints, is burnt by Cupid.[3] Kālidāsa refers to the love-sports of bees,[4] elephants,[5] Kimpuruṣas[6] and trees embraced by creepers.[7] The Moon, as shown in the stanza below sharpens Cupid's arrows and is very soothing to the couples engaged in love-sports :

> अपतुषारतया विशदप्रभैः सुरतसंगपरिश्रमनोदिभिः ।
> कुसुमचापमतेजयदंशुभिर्हिमकरो मकरोर्जितकेतनम् ॥

Raghu, IX. 39

Lakes—Kālidāsa paints the lakes as ladies. The blossoming lotuses are the laughing faces of the lady-like lakes and the melodious note of the aquatic birds are like the jingling of waist bands.[8] The simple beauty of the lakes has been sketched in the *Jinacarita* as follows :

> सुनीलसादोदकपूरितानि सुनादिकादम्बकदम्बकानि,
> सुगन्ध-इन्दीवर-कल्लहारारविन्द रत्तम्बुजभूसितानि ।। ३४६
> नीरान्तरे जातदुमेसु पुप्फ किंजक्खरासीहि विराजितानि
> सुत्तातिसेतामलसेकतानि रम्मानि नेकानि जलासयानि ।। ३५०

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1. *Sudarś*. VII. 5
2. Kumār. III. 10
3. *Rām.* IV 1. 23
4. *Kumār*. III. 36
5. Ibid. III, 37
6. Ibid. III. 58
7. Ibid. III. 39
8. Ibid. III. 37

SUMMER

According to Kālidāsa, the Summer comes with his message to the beloveds that they should put on upper garments studded with jewels, wear garlands spread over their bosoms and put on fine breast-clothes likely to move by their breath.[1] Bhāravi describes that the Summer jeers at the Spring.[2]

Hemacandra finds in Kāñcanāra a coronet for the goddess of Summer and hears her song in the humming of bees.[3]

Water—In the Summer season water gets dry but the northern quarter sheds tears of joy in the shape of melting of the snow on the mountains.[4] The rivers, according to Vākpatirāja, receive abundant water as he expresses in the following stanza :—

गावरोहच्छेयसुयन्धविसमसुहाविलम्बिअपवाहा ।
घोलन्ति हिमरसोयारसिसिरसलिला गिरियाईओ ॥

Gauḍ. 357

The water in the rivers, as he further remarks, becomes muddy in summer.[5]

Lakes do not receive any fresh supply of water in summer and hence they contain very little water as Kālidāsa describes in the following stanza :

दिने दिने शैवलवन्त्यधस्तात्सोपानपर्वाणि विमुंचदम्भः ।
उद्दण्डपद्मं गृहदीर्घिकाणां नारीनितम्बद्वयसं बभूव ॥

Raghu. XVI. 46

Vākpatirāja observes that the bed of lakes are dirty as there is dearth of water in the season.

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[1] *Rāghu*. XVI. 40
[2] Kirāt X. 36
[3] *Kumārapāl*. IV. 7
[4] *Raghu*. XVI. 44
[5] *Gauḍ*. 360

Forests—The small plants get dry and there is hardly any sprout to be seen[1] but the mountains have an early approach of the monsoon and the forests become grassy when they receive rains every evening. The tablelands of the mountains thus become soft in the season.[2]

The flowers of *Mallikā* have attraction for the bees and Kālidāsa marks them as if engaged in counting these flowers by stepping into each of them.[3] Māgha also refers to the fragrance of this flower.[4] Hemacandra finds the arrows of Cupid in *Mallikā* and *Japā* as he expresses below :—

> फुल्लं सुगंधं च्चिअ लआणा नोमालिआ बले रम्मा ।
> जा किर मल्ली जा इर जवा बले ते मयणाबाणा ॥
>
> *Kumārapāl* IV. 6

Kālidāsa refers to the ornamentation of the ears of the ladies with the flowers of *Śirīṣa*.

Other flowers, as described by poets, are *Arjuna*, *Pāṭala* *Navakesaramālatī*, *Kuṭaja*, *Kāñcanāra* and *Svarṇaketakī*.

The forests, according to Hemacandra, seem to be speaking to the travellers that *Madhūka* and mango, each separately, are powerful enough to kill them.[5] Gardens, containing the trees of date, *Priyāla*, and the bread-fruit, are charming.[6]

Wind—The wind, in this season, opens the buds of *Pāṭala*. It is like the exhaled air from the mouths of ladies. The infatuated bees wander about in such a wind.[1] The wind bears the fragrance of *Kadamba.*[2] It raises up the crests of the peacocks on the trees. The boughs of these trees swing and the wind becomes wavy. It appears that the wind is talkative when the rose-apples continuously fall on the earth.[3]

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[1] *Gauḍ* 356
[2] Ibid. 3·9
[3] *Raghu* XVI. 47
[4] *Śiśu* VI. 22
[5] *Kumārapal* IV. 23
[6] Ibid. IV 23

Human beings—The summer offers no less pleasant opportunities to the sportive lovers. Cupid is no doubt week in the absence of Spring, his strong ally.[4] In *Raghuvaṃśa* kuśa desires for aquatic sports in the water of the Sarayū.[5]

Beautiful women drink wine and walk on the terrace of their palaces.[6] Hemacandra describes the pathetic condition of the persons separated from their beloveds in the following stanza:

हन्दि विदेसो जीवइ हन्दि पिअ्रा हन्दि किं पिअ्रा मुक्का ।
हन्दि मरयां जमो गिम्हो हन्दि लवन्ति इअ्र पहिअ्रा ॥

Kumārapāl IV. 2

The female bee advises the travellers not to enter the wild regions without their wives.[7] The forest itself delivers its message to the travellers through the humming of the bees that the *Madhūka* or the mango-tree will kill them downright.[8]

Rich persons, according to Kālidāsa, manage easy relief from the heat of the summer as the following couplet shows:

यंत्रप्रवाहैः शिशिरैः परीतान् रसेन धौतान् मलयोद्भवस्य ।
शिलाविशेषानधिशय्य निन्युर्धारागृहेष्वातपमृद्धिमन्तः ॥

Raghu XVI. 49

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[1] *Ṡiśu* IV. 23
[2] *Gauḍ* 360
[3] Ib.d. 372
[4] *Raghu* XVI. 50
[5] Ibid. XVI. 5
[6] *Gauḍ* 369–370
[7] *Kumārapāl* IV 8
[8] *Kumārapāl* IV. 22

Poor travellers also get an equally charming place to pass some time while asleep. Vākpatirāja draws a picture of rural pastimes in the following verse :

> वोलन्ति गिम्हयिाइं पहिआ लिङ्गा हिसेयसिसिरेसु ।
> ऊढकदम्बज्जुणापरिमलेसु सुरमंदिरन्तेसु ॥ *Gauḍ* 361

Sages resort to the tablelands of the mountains and thus protect themselves from the scorching heat of the season.

RAINY SEASON

The rainy season, following the hot summer, is a great bliss to the people. The general features of the season have been briefly sketched by Valmiki as follows :

> रजः प्रशान्तं सहिमोऽद्यवायुर्निदाघदोषप्रसराः प्रशान्ताः ।
> स्थिता हि यात्रा वसुधाधिपानां प्रवासिनो यान्ति नराः स्वदेशान् ॥
> *Rām* IV. 28. 15.

The sky is clad with mountainous clouds.[1] The sky drinks the water of the ocean with the rays of the sun, keeps it for nine months in its womb and ultimately brings forth the elixir of life.[2] Clouds in the sky are reddened by the twilight. The inside of these clouds is yellow. Such clouds look like the bandage of the wounds of the sky.[3] It so appears that the sky is beaten by the lashlike lightning and under the influence of painful suffering it moans.[4] Besmeared with the sandal-like twilight and heaving in the shape of the dull wind the sky which contains clouds slightly yellow, looks lovesick.[1] There are clouds scattered in the sky all over. The sky is full of light in some parts and at some places, it is quite dark. Thus it looks like a calm ocean occupied by mountains at some places.[2] To Māgha, the sky appears like a tree of which the clouds and the lightning are like branches and blossoms.[3] Vākpatirāja feels that the sky is like earth. The rainbow and the cranes are similar to the grass and the cows respectively on earth.[4] The poet remarks that people are under the impression that the sun, hidden somewhere amidst clouds, is about to set, even when it is high up in the sky.[5]

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[1] *Rām* IV. 28. 2
[2] Ibid. IV. 28. 3
[3] Ibid. IV. 28. 5
[4] Ibid. IV. 28. 11

Vālmīki conceives that a ladder may be made of these clouds to climb up to the sky, in order to offer garlands of *Kuṭaja* and *Arjuna* to the sun.[6] These clouds fill the rivers, ponds, lakes, tanks and earth with water. With a huge quantity of water they hang in the sky.[7] The weight borne by them is so heavy that they are obliged to take rest on the peaks of mountains before proceeding further.[8] With the flag of lightning and the garland of cranes these thundering clouds, huge in size like mountains, have the appearance of the infatuated elephants in a battle.[9] The line of clouds, according to Māgha, is like a heroine coming to the Raivataka mountain which is her lover. The poet sees the eyes, the thigh and breasts of the heroine in the lightning and cloud.[10]

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1. *Rām* IV. 28. 6
2 Ibid. IV. 28. 17
3. *Śiśu* VI 28
4. *Gauḍ*. 388
5 Ibid. 400
6. *Rām* IV. 28 4
7. Ibid. IV 28 44
8. Ibid, IV 28. 22
9. Ibid. IV 28. 20
10 *Śiśu* VI 31

The line of clouds makes the peacock dance when he hears its thunder which excels the sound of drums. Puṣpadanta sees in the thundering clouds an angry warrior of the rainy season.[1]

The rainbow, in the black clouds, gives it the appearance of the body of kṛṣṇa when he puts on the ear-rings studded with the multicoloured stones and there spreads the lustre of the rings around him.[2] Vākpatirāja suggests that the rainbow has the appearance of peacocks flying in the sky.[3] Puṣpadanta imagines in the green and yellow rainbow the semblance of a portal in the sky.[4]

Earth—After the first rainfall, the earth gives rise to vapour and it appears to Vālmīki like Sītā suffering from separation.[5] Later on, the earth is thoroughly refreshed by the heavy rainfall.[6] It is coloured green with fresh grass and is painted red with small red insects (Indragopas). These decorations make it beautiful like a lady in association with the radiance of parrots and putting on the garment coloured in lac.[7] The earth becomes very beautiful on account of the green fields of corn.[8] To Vākpatirāja, the earth clad with grass looks like the back of tortoise :[9]

The poet shows fondness for rural scenes. In the following verse he describes the fragrance of the rice crop and the Mustā grass in the fields that have been ploughed :

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[1] *Yaśodh* II, 32.
[2] *Śiśu* VI 27
[3] *Gauḍ*. 389
[4] *Yaśodh*. II. 32
[5] *Rām*. IV. 28. 7
[6] Ibid. IV. 28. 47
[7] Ibid. IV. 28. 24
[8] Ibid. IV. 28. 26
[9] Gauḍ. 390

वारिच्छेअदरावीयसलिलवोसट्टमाणकलमाओ ।
जायाओ सीरखणिडयमुत्थसुयन्धाओ भूमीओ ॥ *Gauḍ*. 399

Mountains—Mountains, according to Vālmīki, seem to be highly educated as they possess the deer-skin in the shape of black clouds, the currents like the sacred thread and the caves echoing when filled with the wind.[1] The cataracts stumble against the rocks and the drops of water which fall on the peacocks, look like garlands.[2] Mountains are washed by heavy rains and the cataracts, falling from their peaks, look like a pearl-necklace.[3] The sprays of the cataracts, according to Māgha, appear white like the powder of pearls.[4]

Rivers and lakes—The rivers flow swiftly during the rainy season to meet their husband, the Ocean.[5] They destroy the banks and make new courses.[6] The swift rivers are followed by the peacocks which have musical notes. The water in the rivers is slightly red on account of the minerals of the mountains and it is mixed with the flowers of Sarja, and Kadamba.[7] Vākpatirāja describes the rivers flowing in the plains. After the first rainfall, the water of the river is muddy. Their water does not remain fit for drinking.[8] The sprouts of the moss (*Śaivāla*) are black in the dirty water of the rivers. The gallinules are disappointed, unsuccessful as they are in their efforts to catch small fishes.[1]

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[1] Rām. IV. 10

[2] Ibid. IV. 28. 49

[3] Ibid. IV. 28. 48

[4] *Śiśu.* VI. 35

[5] *Rām.* IV. 28. 25, 39

[6] Ibid. IV. 28. 45

[7] Ibid. IV. 28. 18

[8] *Gauḍ.* 394.

The mud around the lakes is washed away by the fall of rains. The stones on the banks of such lakes appear like the biting teeth.[2]

Vālmīki describes the music of nature in the forest in the following verses :

षट्पादतन्त्री मधुराभिधारं प्लवंगमोदीरितकण्ठतालम् ।
आविष्कृतं मेघमृदंगनादैर्वनेषु संगीतमिव प्रवृत्तम् ॥

क्वचित्प्रनृत्तैः क्वचिदुन्नदद्भिः क्वचिच्च वृक्षाग्रनिषण्णकायैः ।
व्यालम्ब-वर्हाभरणैर्मयूरैर्वनेषु संगीतमिव प्रवृत्तम् ॥

Rām. IV. 28. 36-37.

The forests of *Kadamba* cause fear in the hearts of the separated beloveds. Herein the pollen is scattered in the form of a petticoat for quarters, which are already clad with the clouds.[3]

The *Kutaja* flowers blossoming on the peaks of mountains, are eager for rainfall. They excite the sentiment of love in Rāma.[4] Māgha also marks the blossoming *Kutaja* near the Raivataka. Bees resort to them. Hemacandra refers to the difficulty in distinguishing the scents of *Kuṭaja*, *Arjuna*, and *Sarja* all blossoming simultaneously.[5] The flowers of *Kadamba* and *Sarja* as Vālmīki describes, fall in the water of the river and make it fragrant. Bhāravi praises the scent of wind, passing through the flowers of *Kadamba*.[6] Hemacandra remarks that the scent of *Kadamba* is omnipresent in the rainy season.[1] To Māgha, the *Ketaka* flower appears white like the tusk of an elephant. He further fancies that the flower is a particle of the moon, fallen down after breaking when the clouds fought against the moon.[2] Hemacandra remarks that the earth and the sky are filled with the fragrance of *Ketakī* flowers.[3] To Bhāravi *Mālatī* is one of the chief flowers of the rainy season which appears with the arrival of the rains.[4] Vākpatirāja observes the leaves of Mālatī drenched with water. The pollen of this flower is fragrant and astringent. The stalk of the wet flowers becomes loose.[5] The scent of *Mālatī*, according to Hemacandra, spreads all around in the quarters. The mind of the travellers is much disturbed when they are amidst the creepers of *Mālatī*. The scent of *Mālatī*, as he says, excels that of camphor, sandal and musk.[6] Hemacandra refers to the flowers of *Tāpiccha*, *Lāngalī*, *Kuṣmāṇḍī*, *Ciñciṇikā*, *Veṇukuḍaṅga* and *Nicula*.

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[1] *Gauḍ*. 385

[2] Ibid. 378

[3] *Śisu*. VI. 37

[4] *Rām*. IV. 28. 14

[5] *Kumārapāl*. V. 12

[6] *Kirāt*. X. 23

Vālmīki describes the fruit of *Jambū* relished by bees and further refers to the fall of the variegated ripe fruits of the mango.

Wind—The wind in the rainy season, according to Vālmīki, comes out from the womb of clouds. It is cold like the leaves of the camphor-tree and bears a fragrance like that of camphor. The wind is fit to be drunk by the hollow of hands joined together.[7] Māgha says that the wind, nourished by the blossomed

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[1] *Kumārapāl.* V. 1
[2] *Śiśu.* VI. 34
[3] *Kumārapāl* V. 11
[4] *Kirāt.* X. 20
[5] *Gauḍ.* S10
[6] *Kumārapāl* V. 13
[7] *Rām* IV. 28 8

Kandala, shakes the travellers. It bends the trees and removes the pride of women.[1] The sylvan wind excites erotic sentiments in the minds of lovers as it bears the fragrance of *Śilīndhra*. This wind reddens the sky with the pollen of the fresh *Kadamba*.[2] The easterly wind, as Hemacandra remarks, causes insensibility in the minds of the travellers.[3]

Animals—The bulls in the rainy season are enamoured of cows.[4] They are gladdened.[5] The infatuated elephants roar.[6] On hearing the thundering of clouds, the elephants turn back to challenge them.[7] Monkeys breathe a sigh of relief in the rainy season but they are very much troubled when the rains fall.[8] Lions gain in strength in this season.[9]

Birds are very much satisfied to have abundance of water to drink as Vālmīki describes in the following stanza :—

मुक्तासमाभं सलिलं पतद्वै सुनिर्मलं पत्रपुटेषु लग्नम् ।
हृष्टा विवर्णच्छदना विहंगाः सुरेन्द्रदत्तं तृषिताः पिबन्ति ॥
Rāmāyaṇa IV. 28. 35

The peacocks are exhilarated. They are engaged in a festivity of dancing and singing.[10] All the activities of the peacocks have been summarised in the following couplet—

क्वचित्प्रनृत्तैः क्वचिदुन्नमद्भिः क्वचिच्च वृक्षाग्रनिषण्णकायैः ।
व्यालम्बबर्हाभरणैर्मयूरैर्वनेषु संगीतमिव प्रवृत्तम् ॥
Rām IV. 28· 37

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1. *Śiśu* VI. 30
2. Ibid. VI. 32
3. *Kumārapāl* V. 5
4 *Rām* IV. 29. 26
5. Ibid IV. 28. 43
6. Ibid. IV. 28. 27
7. Ibid. IV. 28 32
8. *Rām* IV. 28. 38
9. *Rām* IV. 28. 43
10 Ibid. IV. 28. 34

Bhāravi,[1] Māgha,[2] and Puṣpadanta[3] refer to the song and dance of peacocks. Hemacandra says that the note of peacocks is very painful to the travellers.[4] The line of cranes forms a garland in the sky. These birds fly in order to reach up to the clouds. They are highly delighted in this season.[5] The cuckoo seems to ring the death-knell of separated lovers. The *Cakravāka* pairs go to the Mānasa in this season.[6]

The bees, as Vālmīki observes them, are hanging from the boughs of *Kadamba* tree. They are beaten by the showers of rain and as such obliged to leave the flowers before getting full satisfaction.[7] They usually sing in this season.[8] These bees have a number of flowers in place of lotus as the poet recounts below:—

नवाम्बुधाराहतकेसराणि ध्रुवं परिष्वज्य सरोरुहाणि ।
कदम्बपुष्पाणि सकेसराणि नवानि हृष्टा भ्रमराः पिबन्ति ।।
Rām IV. 28. 42

The bees, as Māgha sees them, are besmeared with the pollen of *Mālatī* and the pollen looks like drops of fresh water on their bodies. During their flight they look like flying stars.[9] They are the exponents of the truth that the wind during cloudy weather makes even the detached mind agitated. The very utterance of this truth makes the fresh sprouts dance.[10]

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1. *Kirāt* X 23
2. *Śiśu* VI. 31 72
3. *Yaśodh* II. 32
4. *Kumārapāl* V 2
5. *Ramāyaṇa* IV. 28. 23,25
6. *Rām* IV. 28. 16
7. Ibid. IV. 28. 30
8. Ibid. IV. 28. 33
9. *Śiśu.* VI. 36
10. Ibid. VI 39

The frogs have escaped the sight of almost all the poets except Hemacandra. He refers to their existence in the lake used for sports.[1]

Human beings—In the rainy season, the month of *Bhādrapada* is meant for the study of Brāhmaṇas who sing the *Sāmaveda*. The season is significantly full of joys for the lovers and the beloveds as all the poets invariably assert. In this season love-quarrels come to an end.[2] Cupid has fresh life.[3] Human mind is agitated while consantly thinking of the beloved.[4] Women leave their pride and are anxious to meet their lovers.[5] Even detached persons become amorous in this season.[6] Very miserable is the fate of persons away from their consorts. Vālmīki sees them meditating upon their wives.[7]

AUTUMN

Vālmīki observes clear water, blossoming of flowers, chirping of herons, maturing of the rice crop, the gentle wind and the shining moon and he infers that the rainy season has come to an end.[8] Kālidāsa observes that the autumn arrives as the second majesty of King Raghu and bears the insignia of lotuses.[9] The season urges kings to undertake a march for conquests.[10] Pravarasena concludes the arrival of autumn by the blossoming Kumudas in lakes, by the shining stars and by the gloom on the faces of the warriors in moonlight. He imagines that the autumn is similar to the twilight.[1] Bhāravi describes a matrimonial union of the autumn and the rainy season.[2] According to Māgha, Kṛṣṇa sees the consortlike autumn sitting in the lap of the Raivataka mountain in the following verse :

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[1] *Kumārapāl* V. 20

[2] *Kirāt* X. 19

[3] Ibid. X. 21

[4] *Rām* IV. 28. 27, Kirāt. X. 2.

[5] *Śiśu* VI. 38

[6] Ibid. VI. 34

[7] *Rām* IV. 28. 27

[8] *Rām* IV. 30. 53

[9] *Raghu* IV. 14.

[10] Ibid. IV. 24

सविकचोत्पलचक्षुषमैक्षत क्षितिभृतोऽङ्कगतां दयितामिव ।
शरदमच्छगलद्वसनोपमाक्षमवनामघनाशनकीर्तनः ॥

Śiśu. VI. 42

The ladylike autumn is very jocular also and strews the pollen of fresh lotuses on the ladies of Kṛṣṇa[2]

Sky and quarters—The sky is quite clear as it remains already washed by the rains.[3] Pravarasena imagines that the sky is like the lotus from which Brahmā was born. The rays of the sun are the pollen of that lotus and the white clouds are its thousand petals.[4] The poet further adds that the sky is a tree and the quarters are its branches from which the bee-like clouds have been driven off. These branchlike quarters are free in this season from the weight of the clouds and as such have gone back to their proper places.[5] The quarters, occupied by autumnal clouds, according to Māgha, appear as if they have put on the skin of the elephant of Indra. They are free from clouds and are like swords, drawn out from the sheath.[6]

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1. *Setu*
2. Kirāt. X, 24
3. *Śiśu* VI. 52
4. *Rūm* IV. 30 36
5. *Setu*. I. 17
6. Ibid I. 19
7. *Śiśu*. VI. 51

Sun and Rainbow – The sun in autumn is lustrous and hot when it is no more covered by clouds. Small clouds give way to the sun.[6] It succeeds in repelling all sorts of darkness. It has destroyed the nocturnal darkness and removed the darkness of the sky caused by clouds. Darkness in the shape of the closing of the lotuses exists no more before the sun.[7]

The rainbow has been withdrawn by Indra, as Kālidāsa refers to but Raghu has taken up his bow in autumn for the protection of the people.[1] The rainbow has gone away as Pravarasena remarks. According to him, it is made with the help of the rays of the sun. It is a pearl-girdle for the graceful goddess of clouds. It is also the curved tip of the arrow of Cupid in the rainy season and is the pollen of the Mandāra-like sky.[2] The poet further fancies that the rainbow is the mark of nails of the rainy season on breastlike clouds of the ladylike quarters as he expresses in the following verse :

पीणपयोहरलग्गं दिसाणं पवसन्त जलअसमअविइण्णं ।
सोहग्गपढमइण्हं पम्माअइ सरसणहवअं इन्दधणुं ॥
Setu. I. 24

Night, Moon and Stars—Vālmīki sees the ladylike form of the night as he expresses in the following stanza :

रात्रिशशाङ्कोदितसौम्यवक्त्रा तारागणोन्मीलितचारुनेत्रा ।
ज्योत्स्नांशुकप्रावरणा विभाति नारीव शुक्लांशुकसंवृताङ्गी ॥
Rām. IV. 30. 46

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1. *Raghu*. IV. 15
2. *Śiśu*. VI. 45
3. *Raghu*. IV. 16
4. *Setu*. I. 18

Pravarasena imagines that the night is the garland on the bosom of the ladylike autumn.[1] The moon during autumnal nights is spotless and he does not afford less pleasure to persons than the face of Raghu as Kālidāsa describes.[2] Pravarasena says that the moon looks nearer in the clear sky of autumn.[3] The Moon is the consort of the twilight and the stars are the eyes.[4] These stars are the eyes of the night also.[5] Pravarasena sees the stars as pearls in the oceanlike sky.

सोहइ विसुद्धकिरणो गअणसमुद्दम्मि रअणिवेलालग्गो ।
तारामुत्तावअरो फुडविहडिअ मेहसिप्पि संपुडमुक्को ॥
Setu. I. 22

Earth and Forest—The mud on the earth is no more visible as the hot rays of the sun have dried them. Thick dust rises on the earth. The mudless path has been referred to in the following stanza by Kālidāsa :—

सरितः कुर्वती गाधाः पथश्च श्यानकर्दमान् ।
यात्रायै चोदयामास तं शक्तेः प्रथमं शरत् ॥ *Raghu.* IV. 24

Forests have been made picturesque by the flowers of *Bāṇa* and *Asana*. Bees are rejoicing and humming there.[6] Māgha paints the line of the forests in the form of a lady—the red flowers of Javā being their lips and the petals of *Bāṇa* being their eyes.[7] According to Hemacandra, the old leaves of Palāśa look green in autumn.

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[1] *Setu.* I. 27
[2] *Raghu.* IV. 18
[3] *Setu.* I. 25
[4] *Rām.* IV. 30. 45
[5] Ibid. IV. 30. 46
[6] *Rām* IV. 50. 53
[7] *Śiśu* VI. 46

Rivers and Ponds—Rivers have less of water in this season as Kālidāsa and Vālmīki observe.[1] Vālmīki imagines the rivers in the form of ladies in the following stanza—

> दर्शयन्ति शरन्नद्यः पुलिनानि शनैः शनैः।
> नवसंगमसव्रीडा जघनानीव योषितः ॥ *Rām* IV. 30. 58

He sees the ponds also as graceful ladies.[2] *Kurara* and *Cakravāka* haunt these ponds in this season.[3] Kālidāsa referring to the whiteness of water, says that it has received a portion of the glory of the Raghus.[4]

Wind—The sylvan wind is a great boon to the bees because it contains the fragrance of lotus, the pollen of the *Kumuda* and the drops of the ichor of elephants.[5] According to Māgha, the autumnal wind is the harbinger who delivers the message of the arrival of the elephant-like month of *Kārtika*. This wind is filled with the fragrance of *Saptacchada* and is praised in the song of the humming bees.[6] It strews all round the pollen of the fresh lotuses.[7] Hemacandra says that the fragrant wind bountifully offers its scent to all without any discrimination.[8] It is quite rich after receiving the fragrance of flowers of trees.[9]

Flowers—The grace of Lakṣmī is prominently seen in the lotuses.[10] Their flowers excite amorous

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1. *Rām* IV. 30. 36 and *Raghu* IV. 24
2. *Rām* IV. 30. 49
3. Ibid. IV. 30. 69
4. *Raghu* IV. 17
5. *Setu* 1. 31
6. *Śiśu* VI. 50
7. Ibid. VI. 52
8. *Kumārapāl* V. 54
9. Ibid. V. 55
10. *Rām* IV. 30. 29

feeling in every heart when they are crimsoned by the rays of the morning sun and look like the red faces of the impassioned ladies.[1] The lotus is uprooted and looks like a beloved whose bracelets are loosened. The flower is kissed like the face of the beloveds and while it is being kissed, the bees hum sweetly.[2] The lotus behaves like a lady in the company of the sun, her consort, as Pravarasena expresses in the following verse—

> कणटइअणूमिअङ्गी थोअत्थोओसरन्त मुद्धसहावा ।
> रइअरचुम्बिज्जन्त ण णिअत्तेइ णलिणी मुहं विअ कमलं ॥
> *Setu* I. 32

The host of lotuses is very pleasant to the eyes and the female swans and bees have their pleasure-resort amidst them. Other flowers, as commonly referred to, by these poets, are the *Saptaparṇa*, *Kāśa*, *Asana*, *Kadamba* and *Kumuda*. Hemacandra recounts the largest number of flowers and *Inter alia* refers to *Bāṇa*, *Agasti*, *Nirgunḍī* and *Bhanḍīra* etc.

Animals—Vālmīki makes frequent reference to the elephants, bulls and the monkeys. The elephants and the bulls receive Lakṣmi.[3] The infatuated elephants walk slowly.[4] They rut as they smell the scent of *Saptaparṇa*.[5] Vālmīki depicts a fine picture of the bulls in the season as given below—

> शरद्गुणाप्यायितरूपशोभाः प्रहर्षिताः पांसुसमुत्थिताङ्गाः ।
> मदोत्कटाः संप्रति युद्धलुब्धा वृषा गवां मध्यगता नदन्ति ॥
> *Rām.* IV. 30. 38

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[1] *Śiśu* VI. 48

[2] *Setu* I. 31

[3] *Rām* IV. 30. 32

[4] Ibid. IV. 30. 53

[5] *Raghu* IV. 23

The infatuated bulls tear the banks of the rivers.[1] Horses are consecrated in this season in the *Nīrājanā* ceremony, held before the march for conquest by kings.[2]

The swans play with the *Cakavakas* on the banks of the rivers in autumn.[3] The glory of the Raghus has spread over the swans making them white.[4] Their sweet melody attracts human hearts.[5] They are eager to find lotuses for themselves.[6] Swans defeat the peacocks and the latter are ashamed. Hence they shed their feathers in this season.[7] Hemacandra describes pairs of swans sporting.[8] The peacocks are as if meditating upon their past glory.[9] Their note is not at all pleasant..[10] The sweetness of their melody has been usurped by swans in the autumn.[11] The assembly of parrots spreads in the sky and appears like the garland made of green leaves and fresh sprouts.[12] The parrots are sportive in this season.[13] Other birds referred to by these poets are *Sārasa*, *Kurara* and *Khañjana*.

The happy bees enjoy the company of their wives. They drink honey and wander about infatuated in the forests. The dust of the lotus paints them white.[14] They are besmeared with the dust of *Saptacchada*. They wipe out the ichor of the elephants.[15]

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1. *Raghu*. IV. 22
2. Ibid. IV. 25
3. *Rām*. IV. 30. 31
4. *Raghu*. IV. 19
5. *Setu*. I. 23, *Sisu* VI. 44
6. *Setu*. I. 26
7. *Śiśu*. VI. 45
8. *Kumārapāl*. V. 46
9. *Ram*. IV. 30. 33
10 *Setu*. I. 23
11. *Kirāt*. X. 25
12. *Śiśu*. VI. 53
13. *Kumārapāl*. V. 46
14. *Rām*, IV. 30. 52
15. *Setu*. I. 33

Gods—Pravarasena describes the mythic awakening of Viṣṇu in the autumn season. His consort, Lakṣmī, is already awakened. The ocean is aggrieved of separation from them.[1]

Māgha gives a poetic report of the influence of the song of the girls keeping watch over the crop of rice. The deer hear their songs and in the mean time they do not desire to eat grass. They are not driven off.[2] According to Hemacandra, even the goddesses stop in the sky in order to hear the sweet melody of these girls.[3]

WINTER

The winter season comes after the autumn. According to Vālmīki the season is the favourite of Rāma and the year is ornamented with it.[4] The enveloping mist, plants on the earth, serviceable water and flames of fire are the characteristic features of this season.[5] People have abundance of milk, says Vālmīki.[6]

Wild tracts of earth are enveloped in mist. The plants of barley and wheat grow in the fields. At the time of dawn, *Krauñca* and *Sārasa* resound.[7] The golden plants of the rice are slightly bent with the weight of the mature grains at the top. These grains look like the flowers of the date-tree.[8] The country comes to possess the fragrance of rice.

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[1] *Setu* 1. 21

[2] *Śiśu.* VI. 49

[3] *Kumārapāla* V. 51

[4] *Rām.* III. 16. 4

[5] Ibid. III. 16. 5

[6] Ibid. III. 16. 7

[7] Ibid. III. 16. 16

[8] Ibid. III 16. 17

Water—The rivers are covered with mist. Cranes resound near the rivers. The sand on the bank is drenched by frost.[1] The cold wind in winter makes rivers frosty[2]. Water is so cold that elephants withdraw their trunks from it even when they are thirsty[3]. Aquatic birds do not enter water as a coward shirks the battle-field[4]. The falling mist and the delicate rays of the sun give sweetness to the water on the top of the mountains.

Flowers—The lotus is in a pathetic condition in this season. The leaves and the pollen fall down. Only the stalks of their flowers remain as a relic.[5] The flowers receive very little heat from the sun.[6] The blossoms of Phalinī abound in this season.[7] The fragrant flower of *Kunda* is simply fatal to the travellers who have been away from their consorts.[8] Hemcandra further refers to the flowers of *Mucakunda*, *Pārattī*, *Maruvaka*, *Varuṇī*, *Punnāga* and the fruits of *Badarī* and Nāraṅga.

Day—Beautiful are the days in the winter season as Vālmīki describes in the following stanzas—

अत्यन्तसुखसंचारा मध्याह्ने स्पशतः सुखाः ।
दिवसाः सुभगादित्याश्छाया सलिलदुर्भगा ॥
Rām. III: 16. 10

मृदुसूर्याः सुनीहाराः पटुशीताः समाहिताः ।
शून्यारण्या हिमध्वस्ता दिवसा भांति साम्प्रतम् ॥
Rām. III. 16. 11

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[1] *Rām*. III. 16. 24
[2] *Śiśu* VI. 55
[3] *Rām*. III. 16. 21
[4] Ibid. III. 16. 22
[5] Ibid. LLL 16. 26
[6] *Gauḍ*. 270
[7] *Kirāt*. X. 28, *Kumārapāl* V. 68
[8] *Kumārapāl*. V. 77

Vākpatirāja notes that the swans chirp in the days of winter at the time of sleep when the heat of the sun remains nominal.[1]

Sun and Moon—The sun adores the southern quarter while the northern quarter, bereft of it, looks like a lady without the auspicious mark (*Tilaka*) on her forehead. The sun is far away from the Himalayas and the mountain comes to possess a huge quantity of snow.[2] The rays emanating from the sun are enveloped in thick mist. Under such circumstances it looks like the moon even though it has risen up high in the sky.[3] The sunshine is enjoyed in the morning. About the middle of the day it remains pleasant.[4]

The orb of the moon, as Vākpatirāja says, is red like the flower of *Alambuṣa*. The sun being enveloped in the thick mist, it is hard to get his rays[5]. The moon is surrounded by very thick mist and as such he does not shine at all, like a mirror moistened by exhaled breath[6]. The lustreless moon is unclean.[7] The moonlight is sullied by the surrounding mist even when the moon is full in the sky.[8]

Wind—The westerly wind is very cold in winter, specially when it is frosty.[9] It causes the shedding of tears from the eyes of the beloveds of the travellers.[10] The wintry wind causes much pain when it comes in

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1. *Gauḍ*. 270
2. *Rām*. III. 16. 9
3. Ibid. III. 16. 8
4. Ibid. III. 16. 19
5. *Guuḍ*. 272
6. *Rām*. III. 16. 13
7. *Gauḍ*. 271
8. *Rām*. III. 16. 14
9. Ibid. III. 16. 15

10 *Śiṣu*. VI. 55

contact with the wounds on lips of beloveds.[1] Māgha fancies that the wind threatens such ladies as do not enjoy the embraces of their husbands.[2]

Men And Animals—The *Krauñca* and the *Sārasa* have been referred to as adding to the grace of wild regions by their sounds.[3] The swans are garrulous at midnight.[4] The note of the male cuckoo has little charm in winter.[5] Vākpatirāja supplies first-hand information about cows, They are seen slowly walking about.[6]

He further describes the sleepless condition of the amorous lovers below—

कान्ताजनेन रहसि प्रसभं गृहीतकेशे रते स्मरसहासवतोषितेन ।
प्रेम्णा मनस्सु रजनीष्वपि हैमनीषु के शेरते स्म रसहासवतोषितेन ॥
Śiśu. VI. 77

Hemacandra describes the song of women in the fields of sugar cane[7] and barley.[8]

COLD

Poets have not much to say about the cold season (*Śiśira*). Perhaps their reticence about this season is because of its characteristics being not very much distinct from its predecessor, the winter (*Hemanta*). It might have been the consideration before Hemacandra in amalgamating both the seasons into one and treating of their features in common. He observes the characteristics of both the seasons simultaneously as he expresses in the following couplet—

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[1] *Śiśu*. VI. 58
[2] Ibid. VI. 60
[3] *Rām*. III. 16. 16.
[4] *Gauḍ*. 273
[5] *Kumārapāla* V. 67.
[6] *Gauḍ*. 275
[7] *Kumārapāla*. V. 69
[8] Ibid, V. 69, 75

बहुवन्निउं न सक्कं जाइं दीसन्ति सरयचिन्धाइं ।
चरिआइं विप्फुरन्ते इदो अ हेमन्तसिसिराण ॥
Kumār. V. 63

Flowers—Bhāravi and Māgha look to the luxuriance of flowers and mark the beginning of the spring in this very season as the following stanzas indicate :

कतिपयसहकारपुष्परम्यस्तनुतुहिनोऽल्पविनिद्रसिन्दुवारः ।
सुरभिमुखहिमागमान्तशंसी समुपययौ शिशिरः स्मरैकबन्धुः ॥
Kirāt. X. 30

गतवतामिव विस्मयमुच्चकैरसकलामलपल्लवलीलया ।
मधुकृतामसकृद् गिरमावलीरसकलामलपल्लवलीलया ॥
Śiśu. VI. 78

Bhāravi refers to the first stage of the blossoming of the mango and the *Sinduvāra*.[1] Māgha observes the flowers of *Phalinī Lodhra*, *Lavaṅgalatā* and *Kundalatā* in this season.

Bees—The humming of the bees is the special feature of the wind in this season. While these bees sit on the flowers of *Lavaṅgalatā*, they become darker as they are besmeared with pollen. *Kundalatā* marks this change in the bees and laughs at them.[2] The bees are very much surprised to see the fresh sprouts dancing by the force of the wind. They take plenty of honey from the flowers and hum loudly.[3]

Human beings—Bhāravi asserts that this season is the peerless ally of Cupid.[4] The pollen of *Lodhra*, which occupies all the quarters, proclaims that Cupid is preparing to dominate over the whole world.[5]

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[1] *Kirāt*. X. 30
[2] *Śiṣu*. VI.66
[3] Ibid. VI. 78
[4] *Kirāt* X. 30
[6] *Śiṣu*. VI. 64

JANAPADA

Vālmīki describes the Janapada, Kosala, where there is an abundance of wealth and grain.[1] Big herds of kine, healthy and wealthy populace, mango-groves, large rivers and lakes are the characteristic features of the Janapada.[2] The poet, being a follower of the Vedic religion, further refers to the Caityas, sacrificial posts, and the chanting of the Vedic hymns by Brāhmaṇas. The people in Kosala were generous. They were ably governed and had no cause for fear.

Dhanapāla, like other Jain poets, takes note of some minute details of rural life.[3] He refers to the tumult in cities of Kurujāṅgala and the amorous sports of couples. He imagines a set of people which has never known hard labour. The crowing of cocks in villages, travellers walking under the shade of trees and breaking their journey in the evening and the feast on the juice of sugarcane are the typical rural scenes noted by him. He further describes the red lotuses which give a red appearance to the water of lakes. Around these lotuses in the ponds there are cranes and swans.

Puṣpadanta has decidedly improved upon the details of Janapadas as given by the previous poets. His descriptions display superior imagery and close grasp of rural life.[4] He depicts the Janapada of Yaudheyaka as the divine apparel of the earth, running waters as flirting women, bees as the youthfulness of the Earth and sweet fruits tasted by cowherds as the fruit of good deeds. He has taken note of the herds of cattle, sitting at ease, chewing cuds and moving their jaws slowly, the juicy sugarcanes made to dance by wind, paddy made to stoop low by the weight of ripe corn, the flock of parrots picking the ear of corn and, as if, responding to the musical note of the daughters of husbandmen, travellers standing still while listening to the music of girls to disperse birds and animals and the deer, listening to the songs of cowherds in the forest.

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[1] *Rām* I. 5. 5
[2] Ibid. II. 50. 8–10
[3] *Bhaviṣya* I. 5
[4] *Yaśodh* I. 3

About Avantī[1] Puṣpadanta *inter alia* refers to the roaring bulls, cows with stripes on their body made by the licking of bulls, swans made to fly by buffaloes wading in ponds to enjoy them, the young maidens who, having stopped their work, are listening to the flutes of cowherds, foreigners enjoying curd, rice and ghee, maidens showing their charming faces to travellers while offering them water to drink and cattle grazing paddy.

While depicting Magadha,[2] Puṣpadanta takes note of the cattle, gardens, paddy, maidens, and the fields of sugarcane as in the description of Yaudheya. In addition to these, the poet mentions elephants, tinged yellow with the pollen of lotuses, water white like milk, travellers resting in vineyards and sleeping on earth–lotuses, parrots with tails as green as emerald and uncognizable amidst the blossoms of mangoes and also travellers hearing the songs of girls watching the fields with rapt attention. The poet is fond of parrots and notes down his close observation as to how they produce murmuring notes when pecking at the ripe paddy. The poet refers to the swinging of the wives of farmers with the help of the offshoots of the banyan trees in Magadha.

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[1] *Yaśodh* I. 21 [2] *Nāg* I. 6

In the *Sudarśanacarita* while describing Magadha, the poet refers to the rivers flowing slow and appearing like the wives of ocean, forests of juicy sugarcanes like the beautiful faces of women, lines of parrots, gardens, bees drinking the juice of lotus and the couples of swans.

Kanakāmara has planned his presentations of the features of Aṅga on the line of Puṣpadanta as shown below--

Karakaṇḍūcarita I. 3	*Yaśodharacarita* I. 3
१. महिमहिलइं णं किउ दिव्ववेसु ।	णं धरणिए धरियउ दिव्ववेसु ॥
२. जहिं हालिणि रूवणिबद्धणेह ।	जहिं हालिणि रूवणिबद्ध चक्खु ॥
संचल्लहिं जक्ख ण दिव्वदेह ।	सीमावड्डु ण मुअइ कोवि जक्खु ॥
	Nāgakumāracarita I. 6
३. जहिं दक्खइं भुंजिवि दुहु मुयंति ।	जहिं दक्खामंडवि दुहु मुयंति ॥
थलकमलहिं पंथिय सुहु सुयंति ।	थल पोमोवरि पंथिय सुयंति ॥

CITY

A typical Indian city of ancient days has been described in the following stanzas by Medhaṅkara—

सुसज्जितंगोरुतुरंगमाकुले विचित्तनानापणापणयसम्पदे ।
मनोरमुतुंगगजिंद-राजिते विभूसिते तोरणकेतुरासिहि ॥
अलंकतट्टालविसालसालए सुगोपुरे सुन्दरि सुन्दरालसे ।
सुदस्सनीये कपिलह्वये पुरे पुरिन्ददस्सापिपुरस्सहासके ॥

Jinacarita 73-74

Vālmiki conceives the lady-like form of the city as shown in the following verse—

वप्रप्राकारजघनां विपुलाम्बुवनाम्बराम् ।
शतघ्नीशूलकेशान्तामट्टालकावतंसकाम्॥ *Rām*. V. 2-21.

Ayodhyā also has been treated by the poet as a lady.[1] Kālidāsa conceives that the supreme deity of Ayodhyā is a goddess.[2] But his Oṣadhiprastha is by no means feminine. He finds it superior to Alakā and suggests that the city might be a part of the heaven, fallen down on the earth.[3] Māgha observes that Dvārikā is like the daughter of ocean, placed on the lap of Kṛṣṇa as a beloved. The Ocean as a father, offers pearl-strings to Dvārikā out of filial love.[4] The golden ramparts of Dvārikā give it the appearance of the flames of submarine fire.[5] According to Dhanapāla, Gajapura is the ornament of the earth. Puṣpadanta fancies the lady-like form of the city of Rājagṛha and says that the city has lotus-ponds like eyes to see. The wavy forests represent the dance of the city. The lady-like city resides in the bowers of creepers. The temples of Jina ornament her. The water in the moat and the city-wall are like the garment of the lady-like city. The saffron of the city is similar to the paint on the occasion of amorous sports.[6]

Flag—These cities generally have flags. Vālmīki's Ayodhyā is *Dhvajavatī*[7] and Laṅkā is decorated by *Patākā* and *Dhvaja* both.[8] In Oṣadhiprastha, long clothes hanging from the *Kalpa* tree are the flags.[1] In Rājapura, Puṣpadanta conceives that the flags touched heavens and appeared like the arms of the city.[2] The flags in Campā were wavy like white snakes.[3] The borders of the flags in Kuṇḍinapura drove the horses of the sun and thus relieved Aruṇa, the charioteer.[4] The flags are the tongues of the palaces with which they lick the moon, the abode of Nectar[5] While the moon comes in contact with the flags, her black spots appear like Kṛṣṇa clad in yellow garment and sitting on the coiled-up Ananta, the serpent. The silken flags have undulating movement while flying in the sky and look like the Ganges which was only half-made by Viśvāmitra.[6] The white flags look like the river Yamunā in her infancy while these flags play in the lap of the Sun and are coloured by the bluish lustre of the blue houses of the city.[7]

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[1] *Rām*. I. 5 [2] *Raghu* XVI. 9

[3] *Kumār*. VI. 37 this imagery is very popular. Dhanapāla (*Bhaviṣy*. I. 6) and Puṣpadanta (*Nāg*. I. 6) have likewise imagined the fall of heaven in the form of Gajapura and Rājagṛha.

[4] *Śiśu*. III 36 [5] *Śiśu*. III. 33 [6] *Nāg*. I. 7

[7] Rām I. 5. 11 [8] Ibid. V. 2. 17

Gardens—Ayodhyā is surrounded by mango-groves according to Vālmīki.[8] The beautiful gardens around the city of Rājapura look like the arrows of Cupid.[9] The gardens of Kapilavastu gave charming appearance to the city.[10]

Roads—Ayodhyā has symmetrical roads.[11] These roads add to the grace of the city. They are daily sprinkled with water and flowers are scattered over

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1. *Nāg.* X. 7
2. Yaśodh. I. 3
3. *Karakaṇḍu.* I. 11
4. *Naiṣ.* II. 80
5. *Naiṣ.* II. 100
6. Ibid. II. 102
7. Ibid. II. 103
8. *Rām.* I. 5. 12
9. *Yaśodh.* I. 14
10. *Saund.* I. 49, 51
11. *Rām.* I. 5.7

them.[1] In Laṅkā, as Vālmīki says, there are elevated roads,[2] In Kapilavastu the roads are graceful.[3] Māgha refers to the roads in Dvārikā which are straight, mudless, broad, and extending throughout the country.[4] The roads of Rājapura, as Puṣpadanta describes, are drenched by the ichor of elephants.[5]

Palaces—Palaces in Ayodhyā are high[6] The houses are built closely thick.[7] Palaces made of jewels add to the grandeur of the city. These palaces are high like mountains. There are apartments built on the top of the houses.[8] The houses in Laṅkā also are as high as mountains. There are thousands of palaces there.[9]

In Kapilavastu, the palaces rise high up in the sky.[10] White palaces in the city look like its faces.[11] The lines of palaces, made of quartz, lose their distinct entity in the moon-light Beautiful women climb the tops of these palaces and look like divine damsels in the sky.[12] Moon-stones on the top of the palaces give forth water when they come in contact with the rays of the moon.[13] The rays come into the rooms of the palaces and add lustre to the walls of *lapis lazuli*. The reflection of the rays is fearful like the eyes of cats[14]. Pictures cannot be painted on the smooth walls of the palaces as the latter are made of jewels. But the reflection of the youth on them, looks like living pictures[1]. The pillars made of gold do not give the reflection of the women who were golden in colour. Only their cheeks are visible in images as they are whitened due to the pangs caused by Cupid.[2] The picture-houses are elaborately decorated. There are inner apartments in these palaces for the use of amorous couples.[3] The palaces in Kuṇḍinapura are white like the mountain Kailāsa.[4] The houses made of sapphire have black lustre like darkness which finds shelter there for fear of the sun.[5] The royal palace, as the poet fancies in the following couplet, looks like Śiva :

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[1] *Rām.* I. 5. 8
[2] Ibid. VI. 2. 17
[3] *Saund.* I. 42
[4] *Śiśu.* III. 37
[5] *Yaśodh.* I. 22
[6] *Rām.* I. 5. 11
[7] Ibid. I. 5. 17
[8] Ibid. I. 5. 15
[9] Ibid. V. 2. 16-17
[10] *Buddh.* I. 2
[11] *Saund.* I. 43
[12] *Śiśu.* III. 43
[13] Ibid. III. 44
[14] Ibid. III. 45

> दधदम्बुदनीलकण्ठतां वहदत्यच्छसुधोज्ज्वलं वपुः ।
> कथमृच्छतु यत्र नाम न क्षितिभृन्मन्दिरमिन्दुमौलिताम् ॥
>
> *Naiṣ II.* 82

The poet further fancies that water oozing from the moon-stone on the tops of the palaces increases the volume of water in the Ganges in the heaven.[6] The houses, made of ruby, lick the nectar of moon with the tongue-like flags.[7] The Jina temples, in the city, look like the mass of merit.[8] Nayanandī refers to the beautiful temples in the city of Campā.[9]

Markets—The markets in Ayodhyā and Kapilavastu are nicely planned.[10] The shops in Dvārikā

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1. *Śiśu.* III. 46
2. Ibid. III. 47
3. Ibid. III. 53, 55
4. *Naiṣ.* II. 73
5. Ibid. II. 75
6. *Naiṣ* II. 89
7. Ibid. II. 99
8. *Karakaṇḍu* I. 4
9. *Sudarś* II. 2 (Ghattā)
10. *Rām* (I. 5. 10) and *Saund* (I 43) both have सुविभक्तान्तरापण as the epithets of the city.

have lustrous jewels. Sometimes the ocean steals these jewels with its waves and thus justifies the propriety of its name as the treasure of jewels.[1] Some of the jewels in the market still carry particles of foam on them. The poet fancies that the ocean has scattered them in the markets of Dvārikā in order to get them dry.[2] Śrīharṣa refers to the noise of the markets.[3] The poet has very ingeniously fancied the simile of the ocean and the shops in the following couplet :—

> वहुकम्बुमणिर्वराटिकागणनाटत्करकर्कटोत्करः ।
> हिमवालुकयाच्छवालुकः पटु दध्वान यदापणार्णवः ॥
>
> *Naiṣ* II. 88

The shops of saffron present a view like that of the rays of the sun fallen down on the earth.[4] Śrīharṣa has exaggerated the merits of commodities for sale in the market. He says, 'Everything is kept here for sale that is found anywhere in the world.'[5] The extraordinary noise in the market does not allow merchants to take note of the bees hovering over the musk kept in the shops.[6] The assembly halls,[7] the picture-houses,[8] and the liquor-clubs in the cities have been referred to by a few poets only.

Citizens—The population of Ayodhyā, according to Vālmīki consists of artisans, charioteers, bards,[9] ruling chiefs and princes, merchants from several foreign countries,[1] excellent bowmen,[2] huntsmen[3] and great warriors,[4] Brāhmaṇas versed in the Vedas[5] and truthful sages.[6] Aśvaghoṣa also states that Brāhmaṇas studied in the Vedas, Kṣatriyas famous as great warriors, wise ministers and rich and cultured persons resided in Kapilavastu.[7] The city is likened to a fragrant tree being occupied by the meritorious people. It is a refuge for those who seek shelter. Scholars and warriors abound there.[8] In Oṣadhiprastha, according to Kālidāsa, there live gods, Vidyādharas, Kimpuruṣas, Yakṣas and divine damsels.[9] Dvārikā, as Māgha describes, is occupied by famous Brāhmaṇas[10] and amorous couples.[11] All the inhabitants of Rājapura have become divine under the influence of the great teachers.[12] The people in the city are happy. They have no fear from thieves and harmful deities.[13] Rājagṛha has been graced by all the four castes.[14] Cupid is not successful in bringing under his control the lovers in Campā. Aṇahilapura is famous for its great scholars and virtuous persons.[15] Even gods bow down to the sages who practise austerities here.[16] The citizens are religious. They liberally make offers to the sages.[17] There are no

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[1] *Śiśu* III. 39
[2] *Naiṣ* II. 85
[3] Ibid. II. 90
[4] Ibid. II. 91
[5] Ibid. II. 92
[6] *Saund* I. 51
[7] *Karakaṇḍu* I. 4 and *Naiṣ* II. 96
[8] *Kumārapāl* I. 42
[9] *Rām* I. 5. 11

1–6. *Rāmāyaṇa, Bālakāṇḍa.* V. 14–23

7. *Saund* I. 44–48

8. Ibid. I. 54

9. *Kumār* Vi. 44–46

10. *Sisu* III. 63

11. Ibid. III. 54

12. *Yaśodh* I. 4

13. Ibid. I. 22

14. *Nāg* I. 7

15. *Kumarapal* I. 4,5

16. Ibid. I. 6

17. Ibid. I. 14

non-vegetarians in the city.[1] People adhere to all noble principles relating to good conduct.[2] Persons in distress are kindly treated here and have genuine supporters amongst the citizens.[3] Strong persons of the city raise their arms only against evil persons.[4] There is a large number of lovers in the city.[5] In this city unchaste women are at liberty to move at large and meet their paramours[6].

The city of Ayodhyā is full of beautiful women.[7] The moonlike faces of the women in Kapilavastu excels lotuses[8]. Ladies in Oṣadhiprastha are fortunate to be guided by the light of the herbs even on dark and rainy days[9]. Māgha refers to an interesting story about the women of Dvārikā. The divine damsels once saw that there was little difference between themselves and the ladies of Dvārikā. They prayed to Manu for some distinctive feature. It was on such an occasion that the twinkling of eyes was made an additional characteristic of human beings[10]. The other traditional event to which the poet refers is that some people were of the opinion that Brahmā created the beauty of Lakṣmī only by chance. He is not so expert as to make the like of her. Brahmā had to prove that this allegation against him was baseless and for this reason he created a number of beautiful ladies in Dvārikā[11]. Women in Ujjayinī feel that all their decorations have been fruitless without

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1–6. *Kumārapālacarita* 1. 8–20

7. *Rām*1. 5. 16

8. *Buddha* 1. 6

9. *Kumār.* VI. 43

10. *Śiśu.* III. 42

11, Ibid. III. 58

the company of their consorts[1]. Śriharṣa observes the superhuman beauty of the friends of Damayantī and feels that they are goddesses fallen from heaven as they could not walk in the sky due to the weight of their buttocks[2].

Animals and birds—Horses in Ayodhyā, as Vālmīki says, are imported from various countries. Elephants in the city are as tall as mountains[3]. The city is full of cattle, asses, and camels. Aśvaghoṣa refers to the horses and elephants in Kapilavastu. The elephants in Oṣadhiprastha do not fear the lions. The horses in this city live in caves. Puṣpadanta also mentions that the roads in Rājapura are drenched by the ichor of elephants[4].

In Dvārikā, according to Māgha, birds are tended in cages[5]. These birds imitate the sound of the sportive couples and are their disciples as such. The pigeons in the temples of Rājapura seem to speak on behalf of the city. The swans here produce sweet melody.

Riches—The cities in ancient India have been painted as abounding in great wealth. Palaces in these cities were studded with jewels[6] a fact that is enough to prove that these cities were immensely rich. There was no occasion for penury in Kapilavastu[7]. Dvārikā was the richest city as Māgha imagines in the followieg stanza—

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1. *Yaśodh* 1. 22
2. *Naiṣa.h.* II 97
3. *Ram.* I. 6. 22–26
4. *Yaśodh* I. 4
5. *Śiśu.* III. 55
6. *Ram.* I. 5. 15
7. *Budh.* 1. 4.

क्षुण्णं यदन्तःकरणेन वृक्षाः फलन्ति कल्पोपपदास्तदेव ।
अध्यूषुषो यामभवज्जनस्य याः सम्पदस्ता मनसोऽप्यगम्याः ॥
Śiśu. III. 59

The walls and thresholds there were made of jewels[1]. Similar is the grandeur of Ujjayini as described by Puṣpadanta[2]. The jewels on the roof of palaces in Aṇahilapura gave it the appearance of an ocean[3]. Gold and jewels were so much in abundance there that people lavishly gave them to others as Hemacandra explains in the following stanza—

जत्थञ्जलिणा कणयं रयणाइं वि अंजलीइ देइ जणो ।
कणयनिही अक्खीणो रयणनिही अक्खया तह वि ॥
Kumārapāl. I. 27

AQUATIC SPORTS

In the Raghuvaṃśa Kālidāsa depicts the aquatic sports of the women of the royal household in the first stage and later on of Kuśa, the king who joins them.[4] Bhāravi describes the sports of the Gandharvas and Apsarās.[5] Māgha paints the aquatic sports of the Yadus and their wives[6]. Puṣpadanta refers to the sports of Nāgakumāra along with the women of his household and two wives.[7] Nayanandī speaks of the aquatic sports enjoyed by king Dhāḍīvāhana in the company of his queen, Manoramā and her friends.[8] Hemacandra depicts scenes of a similar nature, wherein even common people are represented as participating along with kings and other high personages—

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[1] *Śiśu*. III. 45. 48
[2] Yaśodhar. I. 22
[3] *Kumārapāl*. I. 8
[4] *Raghu*. XVI. 58
[5] *Kirāt*. VIII. 30
[6] *Śiśu*. VIII.
[7] *Nag*. III. 8
[8] *Sudarś*. VII. 16. 18

> इह वारिमज्जणच्छणे राइणामराइणं च समभावो।
> रायं अराइणं तह कीलन्त पिच्छ राईहिं ॥
>
> *Kumārapāl*. IV. 63

The courtezans also came to delight the kings while they were engaged in such sports[1].

Places for sports—Kuśa went for sports in the water of the Sarayū. There were swans hovering over the wavelets of the current and the flowers of the creepers on the bank flew with the current[2]. The crocodiles in the rivers were already caught in nets[3]. The Gandharvas in the *Kirātārjunīya*, along with their beloveds, sport in the water of the Ganges[4].

The river expressed her laughter in the form of the blossomed lotus and decorated her water by drawing in the reflections of their beautiful faces[5]. The Yadus and their consorts preferred sports in lakes although there were good many rivers on the Raivataka mountain[6]

King Dhāḍivāhana, as Nayanadī describes[7], went for aquatic sports in a pond, the edge of which was set with blue sapphires. The pond was characterised by lotuses, bees hovering over them, fishes moving and jumping swiftly, swans tearing the lotuses, *Kandala* uprooted by boars, pollen of

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[1] *Kumārapāl*. IV. 64
[2] *Raghu*. XVI. 54
[3] Ibid. XVI. 55
[4] *Kirāt*. VIII. 27
[5] *Kirāt*. VIII. 44
[6] *Śiśu*. VIII. 14, 22
[7] *Sudarś*. VII. 16

Nalinī spreading over the surface of water, and waves rising under the force of wind, as if, trying to touch the sky.

Birds and Bees—The swans in the Sarayū were frightened and disturbed by the sportive queens of Kuśa[1]. Bhāravi also describes the fear of swans. They were dispersed by the wavelets rising in the river[2]. The female swans, as Māgha observes, were puzzled to note the superior gait of these ladies and did not move at all as they wanted to conceal their inferiority[3]. The swans, when excelled by the ladies of Kṛṣṇa, concealed themselves in the groves of lotus[4]. Women noted the kissing of the couples of the geese and responded to their amorous behaviour[5]. The bees, as Māgha paints, became amorous in the company of these ladies. They enjoyed the fragrance of their breath and forgot the wild flowers[6]. Puṣpadanta also observes that bees left the lotuses and flew towards the lotus-like faces of the ladies[7]. Nayanandī observes that a lady showed her palm and feet and bees came over them under the false impression that they were lotuses[8].

Bathing Ladies—In the water the fragrant paintings on the bodies of the ladies were effaced, their hair was loosened, the ear-rings made of pearls were broken but in spite of all these losses, the appearance of the faces of the ladies remained charming[1].

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[1] *Raghu.* XVI. 56

[2] *Kirāt.* VIII. 31

[3] *Śiśu.* VIII. 7

[4] Ibid. VIII 12

[5] Ibid. VIII. 13

[6] Ibid. VIII. 10

[7] *Nāg.* III. 8

[8] *Sudarś.* VII. 18

A woman had her face hiding amidst the lotus flowers and only after observing it for a long time could it be distinguished from the lotuses[2]. The faces of the ladies were covered by locks of hair and looked like lotuses surrounded by the bees[3]. The eyes of these ladies were without collyrium, their forehead without sandal, and their lips without the paint of lac but they were decorated by the side-glances, the wrinkles and the thrill in the body respectively[4]. The braided hair of the ladies seemed to behave like fishes in the water[5]. The water washed the collyrium in the eyes of the ladies but made the eyes red by arousing erotic sentiments in the ladies[6].

The ornaments made of *Śirīṣa* flowers fell in the water and fishes jumped over them, taking them to be moss[7]. The garlands of ladies were broken, but they were not cognizable amidst the white sprays of water which were like pearls in appearance[8]. Their pearl-necklaces bore the semblance of stars, dominated by the light of the moon. No sound arose from the necklaces as they lay motionless[9]. The decorations of women were effaced in water. As such they appeared like the ministers whose prerogatives were snatched[10]. The absence

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1. *Raghu* XVI. 67
2. *Kirat*. VIII. 36
3. Ibid. VIII. 47
4. Ibid. VII. 52
5. *Kumārapāl*. IV. 44
6. *Ragh* . XVI. 59
7. Ibid. XVI. 61
8. Ibid. XVI. 62
9. *Raghu*. XVI. 65
10. *Kirāt*. VIII. 39

of these decorations did not lessen the beauty of the ladies and hence the paradox that it was the physical beauty of the ladies which added to the charm of the decoration[1]. The collyrium in the eyes was wiped off. It so appeared that the collyrium effected a check over the domination of redness in the white part of the eyes because in its absence the redness, which was first limited to the corners, spread all over the eyes[2]. The unguents on the breasts of the ladies and the flowers in their hair were removed by the water but the amorous grace in the eyes remained untouched[3]. That the water removed their decorations is not an absolute truth. Māgha explains below that it lavishly offered them fresh decorations :

> फेनानामुरसिरुहेषु हारलीला,
> चेलश्रीर्जघनतलेषु शैवलानाम् ।
> गण्डेषु स्फुटरचनाब्जपत्रवल्ली,
> पर्याप्तं पयसि विभूषणं वधूनाम् ॥

Śiśu. VIII. 59

NATURE OF SPORTS

The aquatic sports, as Kālidāsa depicts, consist of swimming, beating water and sprinkling it on the beloveds, and other amorous frivolities. Water beaten with the hands of the ladies rose up and came into contact with their locks of hair. It fell from their locks and was reddened with the powder of saffron[4] Kālidāsa draws a picture of Kuśa's aquatic sports in the following couplet—

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[1] *Kirat.* VIII. 40
[2] Ibid. VIII. 38
[3] *Śiśu* VIII. 57
[4] Raghu. XVI. 60

वर्णोदकैः कांचनशृंगमुक्तैस्तमायताक्ष्यः प्रणयादसिंचन् ।
तथागतः सोऽतितरां बभासे संधातु निष्यन्द इवाद्रिराजः ॥
Raghu. XVI. 70

Women were keenly anxious to enjoy the embraces of their lovers. Sometimes they were hurt by fishes and pretended to be greatly frightened[1]. Under such circumstances they closely embraced their lovers.

WAR

The fights, as described in these Mahākāvyas, are of various types. The common type of battle is one in which the hero and his opponent alone participate. There are, however, big fights in which large number of soldiers side with the heroes and their opponents. Vālmīki describes different types of such fights in the *Rāmāyaṇa*. The first encounter of Rāma with Tāḍakā is a duel. Similar are his fights with Virādha and Vālī. Rāma, single-handed, faces a horde of demons headed by Khara and Dūṣaṇa. The army of Dūṣaṇa consisted of fourteen thousand demons. These are only minor fights in the *Rāmāyaṇa* when compared with the great battle between Rāma and Rāvaṇa.

A peculiar type of war has been described by the authors of the *Buddhacarita*, the *Jinacarita* and the *Jinālaṅkāra*. These poems deal with the contest of Māra with the Buddha, the hero. The hero sits silent on the seat of meditation while Māra and his army try their best to injure and disturb him by all possible means.

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[1] Kirāt. VIII. 46

The war of Arjuna against Śiva and his hordes in the *Kirātārjunīya* appears to be a friendly contest in the end. The hero is significantly grand, and the opponent, who raises arms against him while the hero is practising austerity, looks mean and unjust. In the end, the reader is informed that the fight is but a test of the prowess of Arjuna.

The *Kaṃsavadha* paints the unequal contest between Kṛṣṇa, a boy, and the followers of Kaṃsa. The *Uṣāniruddha* gives a brief treatment of the war of Kṛṣṇa against Bāṇa who is assisted by Śiva. This is one of the grand wars in the Mahākāvya literature not because the number of soldiers participating in it is large but because it portrays the contest between Kṛṣṇa and Śiva.

The Mahākāvyas in Apabhraṃśa do not contain descriptions of big wars. Dhanapāla has not given poetic treatment of the war contained in the *Bhaviṣyadattakathā*. The details of the war in this poem look as much devoid of poetic art as any to be met with in a book of history. The descriptions of war contained in the *Nāgakumāracarita* and the *Karakaṇḍucarita* are generally poetic but they are very brief. It is only Nayanandī who gives a graphic and full poetic description of a fight between a spirit (*Vintara*) and king Dhāḍīvāhana[1]. The following quotation from this description may illustrate the standard of the treatment of the subject by the poet—

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[1] *Sudarś* IX, 4–9

तो गज्जइ रणरह सुब्भिरणाइं अब्भिडइं णिवणिसियर सेणणाइं ।
मिहुणाइं जिह रोमंचिय गत्तइं मिहुणाइं जिह तरलावियणेत्तइं ।
मिहुणाइं जिह उद्दीविय रोसइं मिहुणाइं जिह धाविय सासइं ।

× × ×

जो उल्ललइ चलइ खलइ नसइ ल्हसइ णीससइ पणासइ ।
णिसियरबलु णिवसासणाहो णाव वहु जेम संसभमु दीसइ ॥

Sudarś IX. 4

SUPERNATURAL WEAPONS

The use of supernatural weopons has been generally attributed to superhuman characters. Vālmīki gives a long list of such weapons given to Rāma by Viśvāmitra. In the battle of Laṅkā, as desribed by Vālmīki, Indrajit uses Brahmāstra against Rāma, Lakṣmaṇa[2] and the army of monkeys[3]. Rāvaṇa uses *Raudracāpa* and Rāma wards off arrows therefrom by invoking the Raudra weapon. Rāma uses Paramāstra against Rāvaṇa. Rāvaṇa creates by *Māyā* arrows having faces like lions, tigres, vultres, dogs, and cocks.

Rāma also creates *Pāvakāstra* with faces like the fire, the sun, the planets, and stars. The terrible weapons of Rāvaṇa are rendered ineffective by Rāma with the Gāndharva weapon. The *Saura* weapon of Rāvaṇa is made ineffective by the arrows of Rāma.[6] Mātali delivers to Rāma supernatural bows of Indra, his armour, arrows and *Śakti*. Rāma, further wards off the Gāndharva and Daiva weapons of Rāvaṇa with similar weapons.[6] Later on Rāvaṇa uses

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[1] *Rāma* I. 27. 4- 0
[2] Ibid. VI. 73. 66
[3] Ibid. VI, 99. 35
[4] Ibid. VI. 99. 36
[5] Ibid. VI. 100, 6, 9
[6] Ibid. VI, 102. 19

Rākṣasa weapons which approach Rāma like snakes.[1] These snakes are encountered by vultures from the arrows of Rāma[2]. According to the direction of Mātali, Rāma ultimately uses Brahmāstra against Rāvaṇa and the latter is killed[3].

On the above model, the description of the use of supernatural weapons has been given in some of the poems. Pravarasena, while describing the battle of Rāma and Rāvaṇa, refers to the supernatural weapons but he does not mention the use of as many of them as Vālmīki has done. According to him, Meghanāda uses *Nāgapāśa* against Rāma and Lakṣmaṇa[4] which was destroyd by Garuḍas[5]. The poet further refers to weapons created by Meghanāda with the help of Māya[6]. He uses such weapons against Lakṣmaṇa. The latter kills Meghnāda with *Brahmāstra*[7]. Rāvaṇa hits Lakṣmaṇa with *Śakti*.[8] Mātali offers Indra's armour to Rāma[9]. The mountains, and trees, used by the warriors in the army of Rāma against that of Rāvaṇa are, as weapons, quite supernatural[10]. Nīla, however, uses the *Kalpa* tree against Prahasta[11].

Māgha refers to the use of *Kaustubhamaṇi* against *Prasvāpana* of Garuḍa bird against Snakes, and of *Vāruṇāstra* against *Āgneyāstra*. Kṛṣṇa kills Śiśupāla with his *Sudarśanacakra*[1]. Rāmapāṇivāda describes that Śiva and Kṛṣṇa make use of supernatural weapons in the war depicted in the *Uṣāniruddha*[2]. He refers to the use of Wind-missile destroyed by the Serpents in the matted hair of Śiva, Serpent-missile of Śiva undone by the chariot of Kṛṣṇa, Fire-missile of Kṛṣṇa made ineffective by the Water of the Ganges on the head of Śiva, Darkness-missile of Śiva destroyed by the light of Kṛṣṇa's disc, Fire from the eyes of Śiva destroying the Water-missile of Kṛṣṇa and the Swoon-missile of Kṛṣṇa which caused temporary unconsciousness in Śiva and his army. At last Śiva deputes Three-headed Fever which was encountered by the Fever of Four-arms.

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[1] *Rām.* VI. 102. 21

[2] Ibid. VI. 10[illegible]. 5.

[3] Ibid. VI. 108. 16

[4] *Setu* XIV. 17

[5] Ibid. XIV. 60.

[6] Ibid. XV. 37

[7] Ibid. XV. 37

[8] Ibid. XV. 46

[9] Ibid. XV. 52

[10] *Setu* XIII. 54, 96.

[11] Ibid. XIV. 74

The poems in Apabhraṃśa also refer to the use of supernatural weapons. According to Nayanandi, the Mouse, the elephant, the Cloud, the Fire, Dry trees, the Mountain, the Moon, the Darkness, the Ocean and the Serpent were used by the Rākṣasas and these weapons were encountered by the Cat, the Lion, the Wind, the Rainfall, the Fire, the *Vajra*, Rāhu, the Sun, the Mountain with caves, and Garuḍa respectively of the king Dhāḍīvāhana[3]. Kanakāmara describes the use of *Vidyā* by Karakaṇḍu against the king of Campā. The Vidyā marches forth swiftly like wind, makes humming and hissing sound, acts like a Rākṣasī, touches the sky with its light, crushes the temples of elephants and causes the collision of chariots which ultimately break into pieces. This Vidyā is overpowered by the king of Campā in no time with the help of his sword[1].

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[1] *Śiśu* XX. 32-78

[2] *Uṣā* II. 33, 58

[3] *Sudarś* IX. 15

APPROACH TO DESCRIPTIONS

The authors of Mahākāvyas are generally keen on drawing the pictures of all that is grand, good and beautiful. We are greatly indebted to these poets in as much as we are able to enjoy in these poems what we could hardly come across under the limitations of time, space and poetic vision. It is an interesting study to see how a poet manages to provide us with the vision of what we like most.

Ordinarily poets qualify nouns with one or more epithets preceding them. These epithets give in a nutshell all the attributes of the noun by dint of which it holds communion with the reader's heart. But this is the least that the poet does to express himself in relation to the object. The second device he adopts for this purpose is to compare and contrast it with other beautiful objects by means of figures. The last and the most poetic device, befitting the dignity of a Mahākāvya, is to give a detailed account of the object in order to reveal its emotive attribute as fully as possible. A poet is required to select the subjects which he aspires to describe elaborately, for, as a matter of fact he cannot undertake the description of every subject as otherwise he may never be able to finish his work.

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[1] *Karakaṇḍu* III: 16-17

The selection of the subjects for description depends on the taste of the people for whom the book has been originally intented by the author. The royal court and the contemporary luxurious life have been the general choice for description. Apart from variations, some definite objects have been traditionally held to appeal to the people and they have been commonly selected for description[1].

Some of these descriptions are commonly taken up by these poets and their order is very much stereotyped. Rudraṭa has chalked out a definite scheme of the story and also of the succession of descriptions to be given therein[2]. This order of descriptions may partly hold good in case of the *Setubandha*, the *Kumārasambhava*, the *Kirātārjunīya* and the *Śiśupālavadha* but there is a large number of Mahākāvyas which have nither the regular scheme of the progress of the action nor that of the descriptions. The *Buddhacarita*, the *Saundarananda*, the *Raghuvaṃśa*, the *Gauḍavadha* and almost all the Mahākāvyas in Pāli and Apabhraṃśa have no definite scheme as mentioned above. The Apabhraṃśa Mahākāvyas, however, have invariably given the description of a country, a city therein and the king and the queen of that country.

The length of the description has increased with the passage of time in Sanskrit Mahākāvyas. We can easily mark the brevity of descriptions in Kālidāsa and their big size in Śriharṣa.[1] The *Setubandha* and the *Gauḍavadha* contains descriptions on the model of its cognate literature in Sanskrit. But other Prākrit Mahakāvays viz., the *Kaṃsavadha* and *Uṣāniruddha* do not contain long descriptions except where the former describes the city of Mathurā and the latter, the rise of the moon.[2] The *Jinālaṅkāra* and the *Jinacarita* also have only brief descriptions.

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[1] See the definition of Mahākāvya as laid down by rhetoricians.

[2] *Kāvyalaṅkāra* Chap: XVI, 7-18

The poem in Apabhraṃśa also, except the *Sudarśanacarita*, do not have long descriptions. The suitable occasions, where the poets could have displayed their imaginative genius, have been often overlooked. Puṣpadanta makes only a passsing reference to the marriage of Yaśodhara, the birth of his son, and his coronation.[3] In the *Nāgakumāracarita* also, the poet does not describe the pleasure-garden,[4] the march of the company of Nāgakumāra from mathurā to Kaśmīra[5], and not even Kasmīr, despite the occasion to do so.[6]

The great handicap with the poems in Apabhraṃśa has been their love for narration. For continuous narration of events, the poets have generally to forego lengthy descriptions. They have thus succeeded in giving the reader a lot of information regarding their heroes but they have failed in creating emotive value for their works.

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[1] See the description of autumn. *Raghuvaṃśa* IV. 15-24 and that of the moon, *Naiṣ* XXII. 40-150,

[2] *Kaṃs*. II. 39-59 and *Uṣū* IV. 52-80

[3] *Yasodh* I. 29

[4] *Nāg* II. 1

[5] Ibid. V. 7

[6] Ibid. V. 8

The most delicate task of the writer of a Mahākāvya is to maintain an artistic balance between narration and description. The description should create an atmosphere for further action and as such, it should be finely interwoven with the narration. Vālmīki, Aśvaghoṣa, and Kālidāsa have been the most successful poets in introducing such description. But Pravarasena, Bhāravi, Māgha, Vākpatirāja, Hemacandra, and Śriharṣa have failed in maintaining the artistic balance of narration and description, although their descriptions are generally full of poetic merit.

Later poets have been extraordinarily keen-set for long descriptions and they have generally forced them into the Mahākāvyas. The very shape of the original story in the *Śiśupālavadha*[1] and the *Kirātārjunīya*[2] has been modified in order to introduce some traditional descriptions. The description of the seasons, for example, has been such a great attraction for the poets that Vālmīki[3], Bhāravi[4], Māgha[5], and Hemacandra[6] have described their simultaneous appearance and treated them exhaustively. This practice of long descriptions has been adversely criticised in the *Kāvyamīmāṃsā* which says —

मज्जनपुष्पावचयनसन्ध्याचन्द्रोदयादिवाक्यमिह ।
सरसमपि नातिबहुलं प्रकृतरसानन्वितं रचयेत् ॥
यस्तु सरिदद्रिसागरपुरतुरगरथादिवर्णने यत्नः ।
कविशक्तिख्यातिफलो विततधियां नो मतः स इह ॥[7]

It is no doubt, a fact that Indian poetry reaches its high water-mark in these descriptions.

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1. *Śiśu* IV.–XI. 2. *Kirāt.* VII–X.
3. *Rām* V. 15. 5. 4. *Kirāt* X. 18 5. *Śiśu* VI.
6. *Kumārpāl* VI. 81 7, Chapter IX

Chapter VII.

NARRATION

Generally speaking, narration of incidents occupies a very subordinate position in the Mahākāvyas. The major portion in the poems has been generally reserved for descriptions which have attained such an important place that the narration is overshadowed by them and seems sometimes to be lost in the thick jungle of descriptions. To illustrate the position of narration and description let us examine their blending in the *Śiśupālavadha*. In this poem the idea of the narration, relating to the main action, is altogether dropped from the beginning of the third canto wherefrom the poet indulges in descriptions. After a large number of descriptions the narration of main incidents is resumed in canto XII. The narration from canto III to XI is extremely brief and aims at providing a connecting link to join descriptions. Similarly, in the *Setubandha*, we find that the narration occupies a subordinate position as the following analysis will show[1] —

Canto I

Narration		Description	
Prayers to Viṣṇu	1	Description of Viṣṇu	1-4.
Do Śiva	5	Do Śiva	5-8.
Difficulties of writing a poem	9	Do Kāvyakathā	9.

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[1] The figures against narration and description below denote the number of stanzas devoted to the topic under reference.

Usefulness of poems 10	
Difficulty of giving suitable form to poetic vision 11	All this described 11.
Introduction of the theme .12	Description of the theme 12.
The main story begins with the information that Vāli has been killed, Sugrīva has been established king of monkeys and the rainy season has passed off 13-14.	Rainy season described 14-15.
Rāma has no interest to live on 15	
Autumn approaches 17	Autumn described 17-34.
Rāma is affected by the separation from Sītā 35	Condition of Rāma described 35.
Hanumān's return 36	Description of Hanumān 36.
He delivers news of Sītā and also her gem 37-39	Do the delivery of message 37-38.
	Rāma's feelings described 41-43
Rāma sees the bow 44	Description of the bow 44-45
Sugrīva feels relieved 46	Heart of Sugrīva described 46

		Idea of the march of the army described	47
Rāma looks at Lakṣmaṇa, Sugrīva, Hanumān, and the army of the monkeys	48	Sight of Rāma described	48
Rāma with his army marches	49	Description of the march	49-62
They reach the sea-shore	62	Sea-shore described	62-65

Canto II

Rāma sees the sea	1	Sea described	1-38
The sea is seen by Rāma and others	38-42	The effect of the sight of the sea on Rāma etc.	38-42 and 44-46
Monkeys see Hanumān	43	The eyes of monkeys described	43

Canto III

Sugrīva's speech and vow	1-63		

Canto IV

		The effect of the speech on the army in general and on Ṛṣabha Nīla, Mainda, and Dvivida etc. in particular	1-16
		Description of Jāmbavān	17-18
Jāmbavān speaks to the army in general and to Sugrīva and Rāma in particular	3-41		

	Description of manner of speech 19
	Do the chest of Hari and matted hair of Śiva 20
	Description of the chest of Hiraṇyākṣa 22
	Do of speech of old persons 24
Rāma speaks 43-44	Do of Rāma 42-43
Jāmbavān speaks 45-50	Manner of Jambavān's speech described 45
Vibhīṣaṇa descends 54	Descent of Vibhīṣaṇa described 51-54
He is received and crowned 56-65	All this described 56-65

Canto V

	Rāma's feeling of separation described 1-8
	Description of the morning moon 9-10
	Description of the morning wind 11
	Description of the dawn 12
	Rāma's anger at the steady and callous nature of the ocean described 13-19

Rāma takes up the bow	20	All this described	20-33
His arrow strikes the ocean	30	Agitation of the sea described	34-87

Canto VI

Sea appears, bows down to Rāma	6-7	Sea described	1-5
		Description of Rāma	6
Gaṅgā bows down to Rāma	8	Description of Gaṅga	8
Sea speaks	9-16		
He suggests the building of a bridge	17		
Rāma's order to construct a bridge is announced to the army by Sugrīve	19		
Monkeys start	20	March of the monkeys described	20-28
Monkeys uproot mountains	83	Uprooting of the mountains described	30-81
Monkeys carry the mountains	83	Transportation of the mountain to the sea-shore described	82-95
Monkeys reach the sea-shore	96		

Canto VII

Construction of the bridge begins	1	Description of the bridge	1
Mountains are thrown in the ocean	2	Agitation of the ocean described	3-69
The bridge is not built at all	70	This is described	70
Monkeys feel exhausted	71		

Canto VIII

Monkeys stand still on the sea-shore with mountains in hand	2	Circumstances described	1-2
		Description of the ocean while it is getting calm	3-12
Sugrīva spēaks to Nala	13-17	Description of Sugrīva	13
Nala's reply	18-26	Description of Nala	18
Monkeys start again	27		
Nala's worship of superiors	28		
The gold-mountain is laid down as the foundation stone by Nala	29	The gold-mountain described	29-30
		Description of the agitation of the sea	31

	Art of Nala described 32-33, 38, 40, 41, 43
	Falling of mountain described 34.
	The scene of construction described 35-65.
The ocean co-operates 42	
	Description of the bridge 66-70.
The army sees the Suvela mountain and makes loud noise 71	Description of the sea 72-79.
Rāvaṇa's heart is torn to pieces in the same way as the water of the ocean is broken by the construction of the bridge 79	
The bridge has been constructed 80	
Sugrīva learns that the construction of the bridge is complete 81	
	Descriptin of the bridge 82-86.

The construction of the bridge gives relief to Rāma and disturbs Rāvaṇa 87	Condition of Rāma and Rāvaṇa described 87.
	Bridge described 88-96.
The army marches and looks at the ocean. The army reaches the mountain Suvela 97-104	Description of the army 97. Do of Ocean 98. Do of the bridge 99. Do of Suvela 103.
Rākṣasas become less obedient to Rāvaṇa when they hear that the army of monkeys has crossed the ocean 104	
The god of death touches the head of Rāvaṇa with his left hand 105	
The dignity of Rāma is on the increase and that of Rāvaṇa is on the decrease 106	
	Description of the sea 107.

Canto IX

Monkeys see the mountain Suvela 1	Description of the mountain 1-96.

Canto X

The army climbs the mountain Suvela 1	

The tableland of the mountain is crushed by the monkeys	2	Description of the tableland of the Suvela	2.
Rāma is pleased to see Laṅkā when he considers that his wife lives there but he is angry at the thought of the enemy residing there	3		
Rāvaṇa trembles to learn that the army of Rāma has mounted the peak of the Suvela	4		
The day passes off	5		
		Description of the evening	6-17.
		Do twilight	18-24.
		Do darkness	25-30.
		Do rise of the moon	31-55.
Women are eager for erotic pastimes	57	Amorous sports of Rākṣasa women described	56-82.

Canto XI

Rāvaṇa is distracted as his love for Sītā remains unrequited. He sighs.	1		

		Description of Rāvaṇa's distractions and the working of his mind	3-29
He calls servants	30	Rāvaṇas manner of speech described	31-34.
He asks them to present before Sītā an artificial head of Rāma	34-35		
An artificial head of Rāma is prepared	36	Description of the head	36.
The servants start for Pramadavana and reach there	37-38	Do of the servants and Pramadavana	37-38.
They see Sītā	39	Description of Sītā	39-50.
The servants go near Sītā and show the head to her	51-52	Do of the servants	52.
		Do of the effect of the sight of the head on Sītā	52-60.
Sītā sees the head	61	Description of the head	61-64.
Sītā falls down on the earth and rises to see the head again	65-66		

Sītā falls down, swoons, and tries to see the head 68, 70 and 73.

Sītā laments 74

Trijaṭā consoles Sītā 87-99

Sītā falls in her lap and weeps 100-101

She expresses herself 102-106.

She swoons and falls down on the earth 107-108

She sees the head again and weeps 109-112

She bids farewell to Trijaṭā 113

She bewails her sorrowful lot and weeps 113-116

Trijaṭā consoles Sītā and agrues that the head is artificial 118-132

Sītā weeps again but is consoled when she hears the auspicious notes arising from the army of Rāma 133-134

Description of Sītā 67-74.

Description of lamentation 75-86.

Description of Sītā 107-108.

All this described 113-117.

Sītā heaves a sigh of relief 135	Manner of sighing described 135. Condition of Sītā described 136.
She realises the veracity of the arguments of Trijaṭā 137	

Canto XII

The day dawns 1	Description of the morning 1-21,
Rāma gets up and prepares for fight 22-30	Description of Rāma 22. Preparation described 22-30.
Rāma marches along with his army 31-32	Description of Rāma and his army 31-34.
Sugrīva thinks that he cannot recompense Rāma. Vibhiṣaṇa is very anxious about the fate of the Rākṣasas 35	
	Description of the twanging of the string of Rāma's bow 36
Sītā hears the twang of Rāma's bow 37	
	The noise of monkeys described 38-40.

Rāvaṇa gets up from sleep and stretches his limbs	41-44	All this described	41-44.
Musical instruments, significant of war, are played upon	45		
Rākṣasas get up	46	Description of the amorous activities of Rākṣasa-couples on the eve of march	46-52.
Rākṣasas start for war	52		
They put on armour	53-67	Description of the preparation of the army	53-66.
Divine damsels prepare and decorate themselves	67		
Laṅkā is beseiged	68		
		Invasion and devastations of Laṅkā described	69-80
The army of Rākṣasas marches	81	Description of march	81-94
The army of Rāma and Rāvaṇa march and face each other	95-97		
Scuffle follows	98		

Canto XIII

The armies come in contact and war begins	1-4	Description of general war	1-80
Duels taken recourse to	81-87	Description of duels	81-99
Indrajit defeated by Aṅgada	99		

Canto XIV

Rāma is depressed	1	Description of Rāma	1
He wishes to strike the Rākṣasas with arrows	2		
Rāma strikes the enemies with his arrows	3		
		Description of the havoc caused by the arrows	4-13
Evening approaches	14	Description of the evening	14
Meghanāda comes and tries to tie Rāma and Lakṣmaṇa with the Snake-weapon	15-18		
		Description of the arrows and their fall	18-21
		Condition of Rāma and Lakṣmaṇa described	22-32, 37
Rāma and Lakṣmaṇa fall down	31-32		

	Description of the sympathetic attitude of gods, of three worlds and monkeys 33-36
Sugrīva sees Indrajit and chases him up to Laṅkā 38-39	
Rāvaṇa is happy when he receives the news that Rāma was dead 40	
Sītā sees Rāma while he is unconscious 41	Description of Sītā 41
Rāma's address to his brother and other allies 42-48	
Sugrīva addresses the monkeys and declares his intention of killing Rāvaṇa 50-55	
	Description of Rāvaṇa 51-54
Rāma invokes Garuḍa 56 He comes	
	Description of Garuḍa 57-59
Rāma sees Garuḍa 58	
Rāma is released from snake-weapon 60	
Garuḍa embraces Rāma 61	

Hanumān and Dhūmrākṣa fight	62-64	Description of duels	62-64
Dhūmrākṣa dies	69		
Akampana fights	70-72		
Akampana is killed	71		
Nīla and Prahasta fight	72		
Prahasta dies	84		

Canto XV

Rāvaṇa marches forth	1	Description of Rāvaṇa	1
		Do. his laughter	2
		Do. his chariot	3
He takes his seat in a chariot	3		
Monkeys know of Rāvaṇa	4		
Rāvaṇa leaves the city and faces the army of monkeys which withdraws	5-6		
Nīla addresses the monkeys	7-8		
Rāvaṇa sees Rāma and has regard for him	9		
He flies off when he is hit with the arrows of Rāma	10		

He awakens Kumbhakarṇa	11		
Kumbhakarṇa marches	12	Description of Kumbhakarṇa	12-3
He crosses the moat around the city	14	Description of the moat	14
The monkeys withdraw	15		
Having been disturbed Kumbhakarṇa begins to eat Rāma's army as well as his own	17		
Kumbhakarṇa's arm and head are severed	18-20		
His head and trunk fall down	21-22		
Rāvaṇa is angry and beats his faces	23		
He marches again but Indrajit does not let him go	21-29		
Indrajit sits in a chariot and marches	30-31, 32	Description of the chariot and its speed	30-31, 33
He is surrounded by Nīla and other monkeys. He fights against all of them	34-35		

According to the directions of Vibhīṣaṇa Lakṣmaṇa does not allow him to go to Nikumbhilā 36	
He is killed by Lakṣmaṇa 37	
Rāvaṇa weeps at the death of Indrajit and beats his faces 38-39	
He marches and takes his seat in a chariot 40-42	Description of the chariot 41-42
Rākṣasas' women weep to see him starting 43	
Rāvaṇa sees the army of monkeys 44	Description of Monkeys 44
He sees Vibhīṣaṇa 45	
He hits Lakṣmaṇa with Śakti 46	
Lakṣmaṇa is cured with the medicine brought by Hanumān 47	
Rāma sees Indra's chariot descending from heaven 48	Description of the chariot 48-50
Rāma meets Mātali and accepts Indra's armour 51-52	

	Description of putting on of the armour 53-54
Rāma is requested by Lakṣmaṇa to allow him to kill Rāvaṇa 55-58	
Rāma replies to Lakṣmaṇa and does not give him a chance to face Rāvaṇa 59-62	Description of Rāma 59
Rāvaṇa and Rāma fight 62	Description of the fight 62-73
Rāma cuts the head of Rāvaṇa with an arrow and Rāvaṇa dies 79-81	
Rāma puts off his bow 82	
The Glory of Rāvaṇa does not leave him 83	
Vibhīṣaṇa weeps 84	His lamentations described 84-90
Rāma orders for the funeral of Rāvaṇa 91	
Sugrīva feels that Rāma is amply repaid 92	
Mātali is bidden farewell 93	
Rāma goes back to Ayodhyā 94	
The poem finishes herewith 95	

The above analysis shows that in the *Setubandha* there are 1025 and 450 verses devoted respectively to description and narration. But narration is not so subordinate to description in the poems in Apabhraṃśa. In the *Nāgakumāracarita*, there are only 25 Kaḍavakas devoted to description and about 125 Kaḍavakas to narration.

. Poets have generally been so fond of descriptions that they have introduced incidents in order to have an opportunity to give elaborate descriptions. In the *Kumārapālacarita*, for instance, Hemacandra introduces the following narration in order to describe six seasons—

> गुणिपावारयपारय दुहअडर्चितायडेसु मा पडसु ।
> होही तुह उज्जाणं सइ सव्वरिऊहि कयकुसुमं ॥
>
> *Kumārapāl* II. 81.

and after this the seasons have been described in these cantos.

It is only seldom that these descriptions have been so interwoven with the narration as they may not cause a break in it. Kālidāsa is the only author who has sometimes interwoven the descriptions and narrations in such a manner that they might not be separated from each other and as such, the narration does not suffer from the introduction of descriptions. The following stanzas illustrate how he describes autumn and also narrates the incidents regarding Raghu therein—

> निर्वृष्टलघुभिर्मेघैर्मुक्तवर्त्मा सुदुःसहः ।
> प्रतापः तस्य भानोश्च युगपद् व्यानशे दिशः ॥

वार्षिकं संजहारेन्द्रो धनुर्जैत्रं रघुर्दधौ ।
प्रजार्थसाधने तौ हि पर्यायोद्यतकार्मुकौ ॥
पुण्डरीकातपत्रस्तं विकसत्काशचामरः ।
ऋतुर्विडम्बयामास न पुनः प्राप तच्छ्रियम् ॥ *Raghu* IV. 15–17

Some of the descriptions are only remotely related to the narration of the main incidents; yet, they justify their introduction by referring to the characters of the poems or by preparing a suitable atmosphere for further narration. In the *Setubandha*, the descriptions relating to the uprooting of the mountains, their transportation to the sea-shore, and their fall in the sea, though remotely connected with the main action, are in keeping with the powers attributed to the monkeys. The description of autumn provides a suitable background to the marching army of Rāma. Such descriptions keep the reader away from genuine narration in some degree only. It never happens that the main narration is lost sight of.

Sometimes the authors have forced descriptions into the body of the poems in such a way that they appear somewhat absolutely independent of the narration. The author of the *Setubandha* provides many specimens of this sort of descriptions while describing the mountain, suvela. The description takes up the whole of canto IX which has 96 stanzas. The narration, leading to this description, is that the monkeys have a view of the mountain.[1] The narration, after this description, refers to the stay of the monkeys on the mountain and the crushing of the mountain by them[2]. This big description is totally uncalled for. Vālmīki has described this mountain in a single line[1], calling it elsewhere only as *Citrasānu.* Kālidāsa does not even refer to the Suvela mountain while treating this portion of Rāma's story in the *Raghuvaṃśa.*[2]

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[1] *Setu.* IX. 1.

[2] Ibid. X. 1–2.

The narration in the *Gauḍavadha* is often broken by the descriptions of the above type. The hacking of the wings of mountains by Indra has been dwelt upon in 42 stanzas. In stanza No. 192, the author resumes the narration of the main incidents as follows—

> अह् सो कयाहिसेओ समयम्मि णिमिल्लमेहमाहप्पे ।
> चलिओ सयजलधरावलयविजयपडिवद्धववसाओ ॥

This narration is followed by a number of descriptions. These descriptions have been multiplied by dragging in narrations of a digressive nature. While treating the march of the hero, the poet remarks that Indra trembles at the thought of the loss of his throne and narrates how he hacked the wings of the mountains[3]. He further describes the shuffling of the mountains by Pṛthu,[4] the snake-sacrifice of Janamejaya,[5] the flight of Ayodhyā to heaven,[6] and the churning of the ocean.[7] He interweaves the descriptions with incidents which are in no way connected with the main story.

In the *Kumārapālacarita*, the simultaneous approach of all the seasons, in accordance with the blessings of Śāsanadevī, has been introduced simply for the sake of giving an elaborate description of seasons.[1]

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[1] *Rām.* VI. 38-3.

[2] *Raghu.* XII. 70.

[3] *Gauḍ* 24–238.

[4] *Gauḍ.* 440–459

[5] Ibid. 472–484

[6] Ibid. 495–508

[7] Ibid. 1016–1039.

The manner of narration of incidents differs from poet to poet. Pravarasena is brief in his narration but all the same he is poetic. The following stanzas illustrate :

ठावं दवग्गिभीआ वणम्मि वणहत्थिणिव्व परिसग्गन्ति ।
पेच्छइ लद्धासाआ मोत्तुं रक्खसउलं ण इच्छइ लच्छी ॥
Setu. IV. 59

रहुणाह पेसिएण अ सरेण समुहागअस्स रक्खस वइणो ।
भिण्णो णिडालवट्टो ण असे फुडभिउडिविरअणा विद्दविआ ॥
Setu. XV. 71.

Kālidāsa's narration is artistic. He is poetic even when he barely narrates incidents. The following illustrative stanzas from the *Raghuvaṃśa* possess artistic beauty.

अथ प्रजानामधिपः प्रभाते जायाप्रतिग्राहितगन्धमाल्याम् ।
वनाय पीतप्रतिबद्धवत्सां यशोधनो धेनुमृषेर्मुमोच ॥ II. ।
एकातपत्रं जगतः प्रभुत्वं नवं वयः कान्तमिदं वपुश्च ।
अल्पस्य हेतोर्बहु हातुमिच्छन्विचारमूढः प्रतिभासि मे त्वम् ॥ II. 47
तस्मिन्क्षणे पालयितुः प्रजानामुत्पश्यतः सिंहनिपातमुग्रम् ।
अवाङ्मुखस्योपरि पुष्पवृष्टिः पपात विद्याधरहस्तमुक्ता ॥ II. 62
तमध्वरे विश्वजिति क्षितीशं निःशेषविश्राणितकोषजातम् ।
उपात्तविद्यः गुरुदक्षिणार्थी कौत्सः प्रपेदे वरतन्तु शिष्यः ॥ X. 1
स मृण्मये वीतहिरण्मयत्वात् पात्रे निधायार्घ्यमनर्घशीलः ।
श्रुतप्रकाशं यशसा प्रकाशः प्रत्युज्जगामातिथिमातिथेयः ॥ X. 2
शरीरमात्रेण नरेन्द्र तिष्ठन्नाभासि तीर्थप्रतिपादितर्द्धिः ।
आरण्यकोपात्तफलप्रसूतिः स्तम्बेन नीवार इवावशिष्टः ॥ V. 15

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[1] *Kumarapāl*. III–V.

There is a presentation of the element of contrast as represented in the above narration. This trait has been rarely achieved by other poets. The *Sudarśanacarita*, however, contains a number of Kaḍavakas, which present the element of contrast in the narration, as, for instance, in the following lines :

> तो सुहदंसणु चिंतइ सकज्जु अभया चिंतइ ण रमिओ मणोज्जु ।
> सुहदंसणु चिंतइ जलउ णारि अभया चिंतइ महु हुयसु हारि ।
> सुहदंसणु चिंतइ उव्वरेमि अभया चिंतइ सुंदरु धरेमि ॥
> *Sudarś*. VIII. 31

Sometimes Kālidāsa hurries with his narrations and shirks descriptions. Even in such narrative portions he displays his poetic art. For instance we may take canto XI in general of the *Raghuvaṃśa*. Some of the stanzas, narrative in character, depict the poetic aspect as illustrated in the following lines :

> तान् हत्वा गजकुलबद्धतीव्रवैरान् काकुत्स्थः कुटिलनखाग्रलग्नमुक्तान् ।
> आत्मानं रणकृतकर्मणां गजानामानृण्यं गतमिव मार्गणैरमंस्त ॥
> *Rāghu*. IX. 65

This poetic element in the narrative is not generally found in the Mahākāvyas in Prākrit and Apabhraṃśa except in the *Setubandha* and the *Sudaraśanacarita*. The narrative in the *Yaśodharacarita*, the *Nāgakumāracarita*, and the *Karakaṇḍucarita* is mostly prosaic.

The narration, in the poems in Sanskrit and Mahārāṣṭrī Prākrit, is generally brief, compact and suggestive whereas in the poems in Apabhramśa, it is elaborate exhaustive and loose. In the *Raghuvaṃśa*, Kālidāsa is extraordinarily brief in his narration as the following stanzas show :

ससैन्यश्चान्वगाद्रामं दर्शितानाश्रमालयैः ।
तस्य पश्यन्ससौमित्रेरुदश्रुर्वसतिद्रुमान् ।।
चित्रकूटवनस्थं च कथितस्वर्गतिर्गुरोः ।
लक्ष्म्या निमन्त्रयांचक्रे तमनुच्छिष्टसंपदा ।।
स हि प्रथमजे तस्मिन्नकृतश्रीपरिग्रहे ।
परिवेत्तारमात्मानं मेने स्वीकरणाद् भुवः ।।
तमशक्यमपाक्रष्टुं निदेशात्स्वर्गिणः पितुः ।
ययाचे पादुके पश्चात्कर्तुं राज्याधिदेवते ।।
स विसृष्टस्तथेत्युक्त्वा भ्रात्रा नैवाविशत्पुरीम् ।
नन्दिग्रामगतस्तस्य राज्यं न्यासमिवाभुनक ।।

Raghu. XII. 14-16

Within this small space of five verses, the author has recounted the whole affair regarding Bharata and Rāma at Citrakūṭa. But the narrative in the poems in Apabhramśa contains minute details and as such, are long. While referring to the pairs of different living species Puṣpadanta narrates :

छेलमिहुणसूयरा रोम्हहरिणकुंजरा ।
वालवसहरासहा मेसमहिसरोसहा ।
घोडकरहभल्लुया सीहसरहगंडया ।
बग्घससयचित्तया एवं बहुचउप्पया । *Yaśodh*. *I*. 10.

Religious Mahākāvyas introduce extraneous incidents to emphasise religious tenets. Such incidents generally relate the account of previous births of characters, and meeting of the characters with some religious sage and receiving religious discourse, from him. The exposition of previous lives forms such an important element in the narratives in Apabhraṃśa poems that all of them invariably contain them, generally in their concluding portions and sometimes in the middle also[1]. In the *Bhaviṣyadattakathā*, the author digresses and narrates how Kamalaśrī learns the importance of and the way to keep Śrutapañcamī fast[2]. The narration from Sandhi XV to the end of the poem is based on a genuine religious story. The hero, Bhaviṣyadatta, goes to the Tilaka island, worships, and hears the lectures delivered by a sage named Abhinandana[3]. In the *Yaśodharacarita*, an officer, in the service of Yaśomati, hears from a Jain sage a long religious lecture.[4] In the *Nāgakumāracarita*, Pihitāśrava delivers a religious discourse to Pṛthvīdevī[5] when the latter goes to him, having been disgusted with her inferiority to her rival. The author in the poem further digresses to relate how Jayavarmā, the king of Mathurā hears the discourse of a Jain sage and becomes an ascetic.[6] In course of his adventures, the hero meets Sudarśanādevī who narrates how Jitaśatru heard a religious lecture delivered by Suvrata[7]. The hero, further, hears such discourses from Śrutidhara[8] and Pihitāśrava[9]. The hero in the *Sudarśanacarita*, was a cowherd boy in his previous life. He met a sage and learnt Pañcanamaskāra from him.[10] Ṛṣabhadāsa, the father of the hero, hears the religious discourse of Samādhigupta[1]. In the *Karakaṇḍucarita* the hero hears a religious narrative from a *Sūra* in connection with the construction of caves at Terāpura[2]. He further hears the religious discourse of a sage whom he meets in the royal garden[3].

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[1] In the *Yaśodharacarita*, the poet relates the previous lives of Abhayaruci and Abhayamati in Sandhi III. 39–41.

[2] *Bhaviṣya*. VI. 2–5.

[3] Ibid. XVI. 8–12.

[4] *Yaśodh*. III. 18–32.

[5] *Nag*. II. 4.

[6] Ibid, VI. 1–6.

[7] Ibid. VI. 4.

[8] *Nag*. VI. 10.

[9] Ibid. IX. 4–14.

[10] *Sudarś*. II. 7.

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[1] *Sudarś*. VI. 1–18.

[2] *Karakaṇḍu*. V. 1–12.

[3] Ibid. IX. 19–24.

Chapter VIII

RASA

Rasa is the chief basis of poetry. It subsists on the actions of the hero and other characters of the plot. The Mahākāvya literature furnishes very suitable basis for the depicting of Rasa. The Mahākāvya, in the first place, incorporates the life and activities of a hero and secondly it elaborately treats of the circumstances leading to them. In the following pages, a general analysis of the treatment of Rasas has been made.

ŚṚNGĀRA

Sambhoga—Śṛṅgāra has for its Ālambana Vibhāva the hero and the heroine generally.[1] But quite often an army of sporters[2] and sometimes even birds, beasts, trees and creepers have been depicted as the Ālambana Vibhāva. The Rasa has been wrought to perfection by Kālidāsa in the description of the spring season in the *Kumārasambhava* where all—men, birds, bees, creepers, and trees have been painted to have taken recourse to amorous sports. The following stanzas are to illustrate :

मधुद्विरेफः कुसुमैकपात्रे पपौ प्रियां स्वामनुवर्तमानः ।
श्रृंगेण च स्पर्शनिमीलिताक्षी मृगीमकण्डूयत कृष्णसारः ॥

Kumār. III, 36

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[1] *Bhaviṣy*. V. 22-23, and XI. 9-11 *Yaśodh*. II. 6, *Sudarś*. V. 9 and *Uṣā*. I. 54-58, IV. 42-51.

[2] *Setu*. X. 53-82, *Kirāt*. VIII—X, *Śiśu*. VII—XI. 40.

पर्याप्तपुष्पस्तबकस्तनाभ्यः स्फुरत्प्रवालौष्ठमनोहराभ्यः ।
लतावधूभ्यस्तरवोऽप्यपापुर्विनम्रशाखाभुजबन्धनानि ॥

Kumār. III. 39

Pravarasena, in the *Setubandha*, describes the amorous sports of the Rākṣasa couple in general.[1] Bhāravi, in the *Kirātārjunīya*, treats of the love-sports of the divine damsels in the company of the Gandharvas. Māgha, in the *Śiśupālavadha*, describes the erotic pastimes undertaken by the army of Kṛṣṇa. Yaśovarmā, as Vākpatirāja describes in the *Gauḍavadha*, enjoys amorous sports along with the beautiful women of the harem.[2] The poem further relates the amorous sports in general of the night time.[3]

The Uddīpana Vibhāvas or śṛṅgāra have been elaborately treated in the descriptive portions of the poems. As shown in the chapters on descriptions, amorous sports have been painted while depicting the seasons, evening, darkness, rise of the moon, morning, rise of the sun, aquatic sports, sports in the gardens and forests, drinking and picking of flowers etc. Besides these, the decorations of the lover and the beloved and their physical beauty have been treated as the Uddīpana Vibhāvas.

Excepting the *Sudarśanacarita*, the poems in Apabhraṃśa have not treated of the Uddīpana Vibhāvas for Sṛṅgāra as elaborately as the Mahākāvyas of Sanskrit and Mahārāṣṭrī Prakrit. The *Bhaviṣyadattakathā* contains the description of the sports of

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1. *Setu*. X. 56-82.
2 *Gauḍavadha* 738-749
3. Ibid 1122-1163

Dhanapāla and Svarūpā,[1] and Bhaviṣyadatta and his beloved.[2] In this pōem a brief description of the physical attainments of Svarūpā is followed by a long list of Anubhāvas as shown below :

> सुललिउ ईसि ईसि अवरुंडणु अधरकवोलकंठउरखंडणु ।
> मुहसिक्कारकणिर उरकंपणु सरहसु सलिलरमणसमप्पणु ।
> कररुहपंति पुलयपरिउंबणु पणयरोससमयरोसनिरुंभणु ॥

Bhaviṣya III, 3.

Long before the treatment of the sports of the hero and the heroine, the author has given the Uddīpana Vibhāvas in the description of the physical features and ornaments of the heroine in the *Bhaviṣyadattakathā*.[3] Before describing the sports of the couple, the poet gives the pictures of the surroundings.[4] The description of the sports consists of a large number of Anubhāvas. While treating of these sports for the second time he describes the toilet and the decorations of the heroine[5] which is followed by a brief description of the pleasure-house in the manner shown below :

> सा वहुतं मणणयणाणंदिरु, सहुं कंति पइट्ठ रइमंदिरु ।
> सव्वावसर जेत्थु सुहसंगहो लब्भइ रइसमिद्धि दिहिअंगहो ॥
> चित्तु विचित्तु वि जहिं सम्माणउं जित्थु अणंगु अंगि रइमाणउं ।
> जं महमहइ घुसिणकप्पूरिं मयपरिमलपरिवासियदूरिं ।
> जहिं तंबोलकुसुम सुपवित्तइं विविहकंचिवासणहिं णिहित्तइं ॥

This description of the Uddīpana Vibhāva is followed by a short description of Anubhāvas.

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[1] *Bhaviṣyadattakathā* III. 3

[2] V.22-23, XI. 9-11.

[3] Ibid. V. 8-9

[4] Ibid. V. 2

[5] Ibid. XI. 9

The *Yaśodharacarita* describes the sports of Yaśodhara and his beloved. The poet herein succssively gives the description of the physical accomplishments of the beloved,[1] evening, rise of the moon,[2] moonlight,[3] and the royal palace for ladies as the Uddīpana Vibhāvas. Thereafter he gives the detailed description of the Anubhāvas of the hero. The Sāttvika Bhāvas have been described as follows :

सव्वंगु मज्झु रोमंचियउ   सव्वंगु सेयसंसिंचियउ ।
सव्वंगु बप्प वेवइ वलइ   णं सविससप्प दट्ठउं चलइ ॥

Yaśodh II. 5.3–4

In the *Sudarśanacarita*, the hero is predicted to be a very handsome person.[4] His features in youth have been sketched.[5] Next follows the description of the physical features of Manoramā, the beloved.[6] After their marriage, they meet for amorous sports. Before introducing the description of sports, the author dwells upon the beauties of sunset, evening, and the pleasure-house. The Anubhāvas, in course of the sports, have been treated exhaustively. Towards the end the poet treats of the beauties of the morning.[7]

In the *Uṣāniruddha*, the physical features[8] and ornamentation[9] of the hero have been briefly treated first. Loneliness has been further referred to as Uddīpana and then follows the description of the beauty of the limbs of the heroine. While treating of the amorous sports of the couple, the Anubhāvas have been referred to in the manner shown below :

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[1] *Yaṣodh* II. 1
[2] Ibid II. 2
[3] Ibid III. 3
[4] *Suḍarṣa* III. 2
[5] Ibid III. 10
[6] Ibid IV. 1-4
[7] Ibid V. 10
[8] *Uṣā* I. 25
[9] Ibid I. 26

> कदम्बसाहा विअ कोरएहिं करंबिअंगी फुलअंकुरेहिं ।
> पोरत्थवादेण व देण लिद्धा खणो खणो वेवइ सा वराई ।। *Uṣā* I. 55

The poem relates the amorous sports of the couple for the second time and refers to the Anubhāvas of Śṛṅgāra.[1] The moon is said to have risen and an elaborate discourse, relating to the moon, is given by the hero.[2]

VIPRALAMBHA

The Pūrvarāga type of Vipralambha is common in Apabhraṃśa poems. In the *Bhaviṣyadattakathā*, the hero and the heroine meet. The heroine is bashful and looks downwards.[3] She sees the hero with sidelong glances.[4] The poet refers to Cintā, Avahitthā, and Vitarka as the Sañcārins of heroine.[5] The description of the Anubhāvas follows.

In the Apabhraṃśa poems, the hero and the heroine have been often described as knowing each other just before their marriage. Sometimes they meet personally[6] or otherwise they hear of each other[7] or learn of each other by means of pictures.[9] In the *Uṣāniruddha* the heroine enjoys amorous sports in a dream. After the dream, she awakes and laments for the hero.[10] The treatment of Pūrvarāga is generally brief. In the *Sudarśanacarita*, however, this type of Śṛṅgāra has been exhaustively dwelt upon. The hero and the heroine see each other and begin to love before their marriage. After giving a suitable description of the attainments of the hero and the heroine, the poet refers to their Anubhāvas in the following manner :—

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[1] *Uṣā.* IV. 47-51
[2] *Uṣā* IV. 51-58
[3] *Bhaviṣy* V 9. 11
[4] Ibid. V. 10. 2.
[5] Ibid. V. 10. 4-7
[6] *Nāg*. III 6, V. 9.
[7] *Karakaṇḍu* III. 6
[8] *Nāg*. VIII 5
[9] *Uṣā*. I. 16-17
[10] Ibid I. 18-22

तहिं सुंदरि मंदिरि जइवि पत्त सुकुमाला बाला रत्तचित्त ।
कर मोडइ छोडइ केसभारु गले घल्लइ मेल्लइ तारु हारु ।
भूभंगइ तुंगइं खणे करेइ सयणीयलु कोमलु परिहरेइ ।

Sudarś IV. 15

कमलजलणेउभूसणविहि णवि कप्पूरचंदणं ।
असणु ण सयणु भवणु पडिहासइ पवियंभेइ रणरणं ॥

Sudarś V. 1

Equally common is the Vipralambha Śṛṅgāra occasioned by the separation of the hero and the heroine. This separation is caused by the abduction of the hero[1] or the heroine[2], the anger of the lover[3] or the beloved, or by the sudden departure of the hero on some important mission.[4] In the *Uṣāniruddha*, the hero is said to have been imprisoned by Bāṇa and the couple thus suffer separation.[5]

RASĀBHĀSA

The Rasābhāsa of Śṛṅgāra has been introduced in two ways, viz. in description of a single individual in love with a man or a woman and, in descriptions where many ladies become enamoured of a handsome person. In both cases love should be improper (Anucita). The *Setubandha* treats of the love of Rāvaṇa for Sītā.[1] After giving a suitable background of Uddīpana,[2] the author exhaustively treats of the Sañcārins of Bhāvābhāsa type. In the *Bhaviṣyadattakathā*, Bandhudatta, the rival, is in love with Bhaviṣyā. He urges the lady to make love with him and persuades her in various other ways.[3] In the *Yaśodharacarita*, the heroine is in love with a paramour. The poet, herein, describes the amorous sports of the heroine after referring to the anger of the paramour at the late coming of the heroine.[4] The *Sudarśanacarita* treats of the love of Kapilā[5] and Abhayā for the hero. The show of amorous feelings of improper type on the female-side is not common in Indian literature. The author has treated of the Uddīpanas relating to Śṛṅgāra in the seventh Sandhi and after referring to the ornamentation and decoration of Abhayā, he says that the lady expresses her desire to Paṇḍitā to enjoy sports with Sudarśana, or otherwise, to die.[6] The mental condition of Abhayā has been further described.[7] The rise of the moon, night, and the general sports of night have been depicted.[8] After this description, the poet refers to the speeches and the amorous activities of Abhayā to win the love of the hero.[9]

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[1] *Karakaṇḍu*. VII. 10
Bhaviṣya. VII. 7-9,

[2] *Setu*. I. 35-42 XI. 39-50
Kārakaṇḍu. III. 15

[3] *Bhaviṣya* II. 7

[4] *Kaṃs*. I. 36-54

[5] Ibid. I. 73-75

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1. *Setu* XI. 1-33
2 Ibid. X. 5-82
3. *Bhaviṣya* VII. 9-11
4. *Yaśodh.* II. 6-8
5. *Sudarś* VII. 2-3
6. Ibid. VIII, 2
7. Ibid. VIII. 6
8. *Sudarś.* VIII 17–19.
9. Ibid. VIII. 25–33.

The sight of the hero has been often said to arouse amorous feelings in ladies. In the *Nāgakumāracarita*, the hero wanders in his own city. Ladies are enamoured of him. They express their desire to enjoy amorous sports—kissing and embracing etc., in the company of the hero.[1] At Mathurā the courtezans likewise become enamoured at the sight of the hero. They feel that their physical beauty and decoration are futile as they are not helping them to win the favours of the hero. They become excited.[2] When Nāgakumāra, the hero visits Kaśmīra,[3] the ladies burn with the fever of love. On that occasion they become absent-minded. One of them throws away ghee under the impression that it is water. A certain lady is said to have taken up a kitten in her lap thinking that it is her child. A number of such mistakes have been further referred to in this connection. In the *Sudarśanacarita*,[4] the ladies distracted at the sight of the hero, are said to have been greatly enamoured. A woman expresses her desire to be cooled by the touch of the hero as she feels that she is being scorched by the fire of love as a slab of stone is burnt by fire. A certain lady puts the mark of Tilaka on the mirror instead of her forehead. Thereafter an exhaustive description of the Anubhāvas follows. In the *Karakaṇḍucarita*[5] also, ladies are described to have been excited at the sight of the hero. A lady paints collyrium on her lips and applies red paint in her eyes. On the model of Puṣpadanta, the author refers to a lady who does not leave a kitten under the impression that it is her child. Further references have been made with respect to putting on ornaments and decorations in wrong places.

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[1] *Nāg* III. 10.
[2] Ibid V. 1.
[3] Ibid. V. 8.
[4] *Sudarś.* III. 11, 12.
[5] *Karakaṇḍu.* III 2.

In the *Uṣāniruddha*, the hero enters the capital along with his beloved. While describing the scene the author refers to the neglect of toilet and decorations and wrong ornamentations of ladies. A certain lady puts on Aṅgada in the hand where Kaṅkaṇa ought to have been put. A lady blackens her lips with collyrium. A description of the Sāttvika Bhāvas as experienced by the ladies at the sight of the royal couple follows.[1]

The *Uṣāniruddha* has the above description partly based on that of the *Raghuvaṁśa*.[2] The remarkable difference between the treatment of the subject by Kālidāsa and the later poets is that the description of Kālidāsa leads to Rati and does not refer to the amorous feelings aroused in the damsels whereas with the later poets the occasion admits of a description of Śṛṅgārābhāsa.

RATI BHĀVA

Of sages—The treatment of Ratibhāva at the sight of the sages is common in the Mahākāvyas in Apabhraṁśa. In the *Nāgakumāracarita*, a procession of women anxious to see the Jina, has been described. Women are absolutely busy with the thought of the sage and they start with the object of worshipping the sage.[1] In the *Sudarśanacarita*,[2] Śreṇika is said to have left the throne at once when he hears of the visit of the Jina. He goes to welcome the sage There is a very great commotion in the royal assembly and a huge crowd proceeds for the reception of the sage. Śreṇika is pleased like a peacock in the rainy season. In the *Karakaṇḍucarita*,[3] the procession of women, eager to see the sage, Śīlagupta, has been depicted on the line of the description given in the *Nāgakumāracarita*. The hymns in the poems in Apabhraṁśa often refer to the Ratibhāva of sages.

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[1] *Uṣā.* IV. 15-18.

[2] *Raghu.* VII. 5-11.

Of son—Ratibhāva with respect to a son has been many times depicted in the *Bhaviṣyadattakathā*[4] and occasionally in other poems in Apabhraṁśa. Bhaviṣyadatta expresses his desire to his mother to go to foreign lands in the company of Bandhudatta. His mother weeps and fears that some evil consequences may befall her son.[5] During the absence of her son the pathetic condition of the mother has been painted in the following manner :

अच्छइ दुक्खमहण्णवि खित्ती सुअ विओइ जालोलि पलित्ती ।
आसणु सयणु वयणु नउ भावइ सिढिल वलय वायसु उड्डावइ ।
रडि वायस जइ किं पि वियाणाइं भविसयत्तु महु पंगणि आणाहिं ।
किं कइयहंमि दिवसुं तं होसइ जहि सो सरहसु साइउ देसइ ॥

Bhaviṣyadattakathā VI. 1

Bhaviṣyadatta returns from his voyage and the mother is pleased. Her pleasure finds description in these words :

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[1] *Nag.* I. 10.
[2] *Sudarś.* I. 6 8.
[3] *Karakaṇḍu.* IX. 2.
[4] *Bhaviṣya.* III. 10, VI. 1, IX. 7-8, XII. 2 1-3.
[5] Ibid. III. 10.

तं णिसुणिवि रहसेण पधाइय हरिसिं णियसरीरि न माइय।
सरहसु दिन्नु सणेहालिंगणु निवडिवि कम कमलिहि थिउ नंदणु॥

Bhaviṣyadattakathā IX. 7

Bhaviṣyadatta wins the favour of the king and is happy and prosperous.[1] He comes to his house and his mother expresses her love for him as shown in the following lines :

चुंबिवि उत्तमंगि सकलत्तउ निम्मच्छिवि सवासहिं।
थरि पंकयसिरीहिं अहिणंदिउ बहुमंगलसहासहिं॥

Bhaviṣyadattakathā XII. 2. 1–2.

In the *Nāgakumāracarita* the author refers to the happiness of the king and the queen when a sage predicts that a son is to be born to them. They burst into tears of joy and are filled with horripilation.[2] The birth of the son is celebrated on a grand scale.[3] When the baby falls down in a well, the queen weeps and jumps down in the well.[4]

In the *Sudarśanacarita,* the Uddīpanas of Ratibhāva have been treated in connection with the description of the birth of the hero as follows :

तेण पुत्तेण जाएण जणु तुठ्ठु खे महंतेहिं मेहेहिं जलु वुट्ठु।
दुट्ठुपाविट्ठु पोरत्थगणतुट्ठु णंदि आणंदि देवेहिं णाहे घुट्ठु।
दुंदुही घोसु कयतोसु हुउ दिव्वु फुल्ल पफुल्ल मेल्लेइ वणु सव्वु॥

Sudarś. III. 5.

Further Uddīpana Vibhāvas have been dwelt upon in the manner shown below :

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[1] *Bhaviṣya* XII. 1.

[2] *Nāg.* II. 8.

[3] Ibid. II. 9.

[4] Ibid. II. 13

अच्छइ घरयंगणे खेल्लंतउ अप्परिफुडु वयणाइं बोल्लंतउ ।
मंद मंद पयधरहिं धरंतउ णेउरसरझणझणिय करंतउ ।
कंचण कडि दोरय भासंतउ किंकिणि कणिउ सुणेवि हसंतउ ।
चलइ वलइ पडिखलइ सुहावहु जिणजम्माहिसए सयसंभहु ॥
Sudarś. III. 7.

In the *Karakaṇḍucarita*, the mother of the hero comes to bless him at the time of his marriage.[1] She appears again in the battle-field where her son and her husband are waging war against each other. She explains the mystery of Karakaṇḍu's birth to her husband.[2] Karakaṇḍu is thereupon embraced by his father. The *Kaṁsavadha* refers to the blessings of Devakī to her son,[3] and to Vasudeva's embracing of Kṛṣṇa.[4] The author, in this poem, describes the boyhood of Kṛṣṇa and refers to the hardships borne by his parents.

VĪRA

The idea of doing something great after surmounting difficulties in the form of obstructions from the side of the enemies generally arouses Utsāha, the Sthāyī Bhāva of Vīra. The enemy is the Âlambana Vibhāva and his actions and evil attitudes and the circumstances which excite a hero are the Uddīpana Vibhāvas. As a measure to put down the enemy, a hero makes preparations, puts on armour and uses arms and physical force. These activities of the hero are the Anubhāvas. Such a hero keeps up Utsāha by the Sañcārins, Dhṛti, Mati, and Garva. As the nature of the Vibhāvas shows, the treatment of wars has the best scope for the depicting of the Vīra Rasa.

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[1] *Karokaṇḍu* III. 9.
[2] Ibid. III. 20-21.
[3] *Kaṁs*. IV. 8.
[4] Ibid. IV. 9.

Elaborate descriptions of wars are commonly found in the Mahākāvya literature. The Mahākāvyas in Sanskrit and Mahārāṣṭrī Prākrit geneally describe a single war and give detailed description in relation to the circumstances in which the war is carried on and to the manner in which the war takes place. In the *Setubandha*, the march of the armies, the armour of the soldiers and the fight have been fully treated.[1] In the Uṣāniruddha also the description of the war, in relation to the conduct of the enemy and the march of the army have been zealously treated.[2] The *Kaṃsavadha* briefly describes the struggle of Kṛṣṇa to subdue Kaṃsa. The poem, however, throws ample light on the evil nature of the enemy and his efforts to murder Kṛṣṇa. The G*auḍavadha* briefly describes a number of wars in connection with the conquest of all the quarters by the hero. Similar has been the description of a number of wars in the *Kumārapālacarita* also.

In the poems in Apabhraṃśa, some of the heroes have undertaken a number of wars in course of their adventures. These wars have not been treated so fully as in the poems of Sanskrit and Mahārāṣṭrī Prākrit. In the brief space, devoted to each war, the authors have given excellent descriptions which have considerable emotional effect. In the Apabhraṃśa poems, the sounds of words used for describing the wars in reading actually recalled the battle-field to the reader's mind. Words used in such descriptions are sometimes in harmony with the emotion. The following lines are to illustrate :

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[1] *Setu* XII. 20; XV. 82 [2] *Uṣā* II. 121; II. 23

तो इक्कत्रयकन्न पंगुरणाहिं सुहडहिं नारसिंहहिं ।
दढदाढाकरालमुहभासुर लोलललंत जीहहिं ॥
खज्जंतु भमिउं करवहं सिन्नु ओसारु निविडगय घडहिं दिन्नु ।
तेहइवि कालि सोंडीरवीर पहरंति सुहडसंगामधीर ।
Bhaviṣy XIV. 15. 1–4,

भडमुहमुक्क हक्कलक्कइं भेसियसुक्कसक्कचंदक्कइं ।
वज्जमुट्ठि चूरिय सीसक्कइं उरयलभरिय फुरियचलचक्कइं ।
सुरकामिणि मणणयण णिरिक्कइं त्रिजयलच्छिसुरगणियमिरिक्कइं ।
Nāg. VII. 7.

कंचणणिबद्धए उब्भिय सुचिंधए ।
धगधगिअ मणियरे मंदकिंकिणिसरे ।
खणखणिय संखले वहुवहल चंचले ।
हिलिहिलिय हयवरे एरिसे रहवरे । *Sudarś IX*. 11.

धरणियलु तडितडिउ तसकुम्भु कडयडिउ ।
भुवणयलु खलभलिउ गिरिपवरुटलटलिउ ।
मयरहरु झलझलिउ धरणिंदु सलवलिउ । *Karak III* 15.

ŚĀNTA

The Śānta Rasa has been fondly depicted by the Jains and the Buddhist poets. In the poems in Apabhraṁśa sages have delivered religious discourses relating to the details of previous lives of characters, philosophic truths, evil nature of worldly pursuits, transitory nature of life and the merits of practising austerities after renouncing the world. These details stand as the Ālambana Vibhāva of Śānta Rasa. The sight of a sage is the Uddīpana Vibhāva generally. The renunciation of the world and the practice of austerities are the Anubhāvas. Nirveda, Harṣa, Smaraṇa, and Dayā have been treated as the Sañcārins of this Rasa in these poems.

The *Karakaṇḍucarita* refers as Ālambana Vibhāva the wretched condition of a woman whose only son has died.[1] The self-reflections of the heroes regarding the evil nature of bodies and amorous sports etc. have been treated as the Ālambana Vibhāva in the *Yaśodharacarita*[2] and the *Sudarśanacarita*.[3] Śānta Rasa has been treated in the *Kumārapālacarita* where the hero reflects on philosophic truths and the evil nature of worldly pursuits.[4] Later on, he is enlightened by Sarasvatī on the ascetic ways of life.[5] The allied descriptions mainly refer to the Ālambana Vibhāva of this Rasa.

ADBHUTA

The Adbhuta Rasa has its scope in the introduction of supernatural characters, actions, and weapons. As already referred to in previous chapters, the authors of the Mahākāvyas have introduced these supernatural elements on a large scale. The *Setubandha*, the *Jinālaṅkāra*, and the *Jinacarita* are conspicuous by supernatural actions of the characters. The shooting of arrows by Rāma, and its effect on the ocean, the uprooting of mountains, their transportation to the sea-shore, and the fall of the mountains in the ocean and the construction of the bridge of mountains on the ocean, as described

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1. *Karakaṇḍu* IX. 3-4
2. *Yaśodh* I. 22; II. 8-12
3. *Sudarś* VIII. 24, 31, 35-36, and 42
4. *Kumārapāl* VII. 3.
5. Ibid. VIII.

in the *Setubandha* are all supernatural actions. In the *Nāgakumāracarita*, the hero is said to have opened a door which could not be opened by others[1] and he, later on, falls down in a well where he is adopted by a serpent.[2] At Kanakapura, Vyāla who had three eyes, loses his third eye at the sight of the hero. The poisonous mangoes are enjoyed by the hero and his party without any harm.[3] In the *Jinālaṅkāra*, reference has been made to the quaking of the ten thousand worlds when the hero entered the womb of his mother.[4] At the time of the enlightenment of the hero, the earth shook.[5] In the *Jinacarita*, the hero is said to have delivered a speech to gods with respect to the mission of his life.[6] Some of the supernatural events have been recounted in the following stanza :

सुफुल्लओलम्बकपंकजेहि समाकुलत्तं गगनं अगंछि ।
जहिंसु पक्खी गमनं नभम्हि थिता'व सिन्धू पि असंदमाना ॥

Jina. 102.

On this occasion persons got rid of their disease and blind persons received eyes. After the enlightenment, the Buddha rose into the sky in order to create confidence in the heart of gods. The *Kaṃsavadha* also refers to the supernatural action in the last canto. It mentions the marvel that the hunch-back lady received beautiful form on being touched by Kṛṣṇa.

It is very strange that authors have rarely treated of the Anubhāvas and Sañcāri-Bhāvas of Adbhuta

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[1] *Nāg* II. 10
[2] Ibid. II. 12
[3] Ibid. VII. 2
[4] *Jināl* 34
[5] Ibid 139
[6] *Jin.* 95.

Rasa. Perhaps the supernatural was not regarded as something strange, because it was so commonly connected with all stories. The *Bhaviṣyadattakathā*, however, has treated Adbhuta Rasa and noted down the Anubhāvas and Sañcāribhāvas while describing the appearance of Maṇibhadra, a Yakṣa, before the hero.[1] The author has further elaborated this Rasa while he describes the balloon of the Yakṣa, alighting first before Bhaviṣyadatta[2] and later in Gajapura.[3]

KARUṆA

The Karuṇa Rasa is occasioned by the effect of actual or imaginary death of characters. Such a man whose death is lamented is the Âlambana Vibhāva. The denunciation of fate, falling on the ground, weeping and heaving etc. are the relative Anubhāvas. In the *Setubandha*, the poet has depicted Karuṇa Rasa when the servants of Rāvaṇa present the head of Rāma before Sīta.[4] In course of the description of the war, there is a scene relating to the effect of the snake arrow on Rāma and Lakṣmaṇa. Rāma takes it for granted that Lakṣamaṇa is dying and he laments for him.[5] This Rasa has been further painted in the *Setubandha* at the death of Indrajit[6] and Rāvaṇa.[7] *Puṣpadanta* depicts this Rasa in the *Yaśodharacarita*, at the death of Yaśodhara,[8] and of a peacock and a dog.[9] In the *Sudarśanacarita*, the poet has painted Karuṇa Rasa when Manoramā, the wife of Sudarśana, hears that her husband is sentenced to death.[1] Beating of the chest with hand, falling down on the earth, perspiration, weeping, bursting into tears,[2] and denunciation of gods have been mentioned as the Anubhāvas. Smṛti has been treated as the Sañcāri Bhāva.[3] In the *Karakaṇḍucarita*, this Rasa has been briefly treated in order to lead to Śānta Rasa on the occasion when the son of a certain woman is dead and thereupon she laments.[4]

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[1] *Bhaviṣy*. IX. 1-2.

[2] Ibid. IX. 4.

[3] Ibid. IX. 4

[4] *Setu*. XI. 51-137.

[5] Ibid. XIV. 41-44

[6] *Setu*. XV. 38–39.

[7] Ibid. XV. 84–9 .

[8] *Yaśodh*. II. 25–26.

[9] Ibid II. 35.

BHAYĀNAKA

The Bhayānaka has for its Ālambana Vibhāva great heroes showing their valour generally in the battle-field, or an apparently great obstruction in the way or wild animals. The idea of a great loss, specially of life, excites Bhaya, the Sthāyī Bhāva. The fierce attitude and activities of warriors and wild animals are the Uddīpana Vibhāvas. Withdrawal or flight, leaving the work in hand and helplessness etc. are the general Anubhāvas as described in these poems.

The author of the *Setubandha*, *Bhaviṣyadattakathā* and the *Sudarśanacarita*[5] have treated of Bhayānaka Rasa while describing the withdrawal of armies of the enemies. In the *Gauḍavadha*, Indra has been said to have shot arrows in order to hack the wings of mountains. In course of this calamity, the mountains have been described as flying away and seeking shelter in the oceans.[1] The fear of snakes, forced to lose their lives in the snake-sacrifice of Janamejaya, has been only briefly treated.[2]

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[1] *Sudarś.* VIII. 39-42.
[2] Ibid. VIII. 39.
[3] Ibid. VIII. 41.
[4] *Kar kaṇḍu.* IX 3.5-10
[5] *Sudarś.* IX. 17.

In the *Setubandha*,[3] the sight of the ocean causes fear to the army of monkeys. This fear is only imaginary. There was absolutely no basis for their fear which never took real shape. The author has emotionally treated of the fear of monkeys in the manner shown below :

> साअरदंसणाहित्था अक्खित्तो सरिअवेवमाणसरीरा ।
> सहसा लिहिअव्वठिआ णिप्पन्दणिराअलोअणा कइणिवहा ॥
> *Setu.* II.. 42

> कहवि ठवेन्ति पवंगा समुद्ददंसणविसाअविमुहिज्जन्तं ।
> गलिअगमणाणुराअं पडिवंथणिअत्तलोअणं अप्पाणं ॥
> *Setu.* II. 46

In the *Nāgakumāracarita*[4], the author has depicted Bhayānaka when a wild elephant comes to the royal city and the citizens are panic-stricken. The activities of the elephant, which form the Uddipana have been detailed. The only Anubhāvas, referred to in this connection are the flight of heroes and Śrīdhara and the cry of the women of royal family. Of the Sañcārins, Vitarka, Trāsa and Dainya have been mentioned.[5]

RAUDRA

The Raudra Rasa has the enemy for its Ālambana Vibhāva and his activities for the Uddīpana Vibhāva.

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[1] *Gauḍ.* 114–160.
[2] Ibid. 472–475.
[3] *Setu.* II. 42–46.
[4] *Nāg.* III. 15-16

So far it is similar to Vīra Rasa and as such generally finds scope in course of the description of wars. There is hardly any occasion which is absolutely suitable to excite the Sthāyī bhāva of only one of the two Rasas. Krodha, the Sthāyī Bhāva of Raudra, is however, common in the Āśraya when it is the weaker party in the struggle and has been beaten or some great injustice or wrong has been done to the party.

In the *Setubandha*[1]; Raudra Rasa has been treated in details in which the ocean seems to bear an inimical attitude towards Rāma and does not respond to his demands. The attitude of the sea is the Uddīpana Vibhāva here. Perspiration[2], contraction of the eyebrows,[3] looking at the bow,[4] fierce appearance,[5] taking of the bow, and shooting arrows against the sea have been mentioned as the Anubhāva. Amarṣa[6] and Vitarka[7] have been mentioned as the Sañcārins.

In the *Sudarśanacarita*, king Dhāḍīvāhana is angry at the alleged misconduct of the hero. The Anubhāvas in this connection have been treated in the manner shown below :

इअ सुणेवि पत्थिओ अरुणणेत्त दट्ठाहरो ।
फुरंतणासाउडो तिवलिभालभूभंगुरो ॥
पंकविअ सरीरओ बहलसेय अल्लओ ।
करणहयभूयलो भणइ एम रोसिल्लओ ॥

Sudarś VIII. 37

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[1] *Setu.* V. 13–30
[2] Ibid. V.14
[3] Ibid. V. 14
[4] Ibid, V.15
[5] Ibid. V. 16
[6] Ibid. V. 15-16
[7] Ibid. V. 20

On a similar occasion, Rāmapāṇivāda depicts Raudra Rasa when Aniruddha is reported to have enjoyed amorous sports with Bāṇa's daughter after the Gandharva form of marriage.[1] In course of the description of wars, this Rasa has been treated in the *Setubandha*[2], the *Gauḍavadha*,[3] the *Nāgakumāracarita*,[4] the *Sudarśanacarita*.[5] the *Karakaṇḍucarita*[6] and the *Kaṃsavadha*[7].

BĪBHATSA

The Bībhatsa Rasa has been seldom treated in the Mahākāvyas in Sanskrit and the Mahārāṣṭrī Prākrit. In the poems in Apabhraṃśa, Jain poets have sometimes described the burning ground for the sake of exciting Nirveda. Only on such occasions the Ālambana and the Uddīpana Vibhāvas of the Rasa have been treated. The Anubhāvas and the Sañcāribhāvas, however, are not akin to that of Bībhatsa in the descriptions as the poets have depicted them to be the favourite resort of heroes[8] and sages.[9] In the *Yaśodharacarita*, the author has depicted this Rasa while describing the paramour of the queen[10] and again the queen herself when she was suffering from leprosy.[11]

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[1] Uṣā. I. 62-67

[2] XV. 23-24

[3] 431-439

[4] IV. 9.

[5] IX 1

[6] VII. 9-10

[7] III. 28-36

[8] *Sudarś*. VIII. 16 and *Karakaṇḍu*. I. 17

[9] *Yaśodh*. I. 13

[10] Ibid. II. 6. 9-16

[11] Ibid. III. 10

HĀSYA

The Hāsya Rasa has not been extensively treated in the Mahākāvya literature. Only the *Naiṣadhīya carita* provides full measure of Hāsya in describing the merry-making of Nala's marriage party. The *Kaṃsa-vadha*, however, has a single illustration of this Rasa in the following verse :

परिरक्खिउं अंग घेणुअं तं,
पअरंतो विहआसि घेणुअं किं।
कह वीससिमो तुमंति रामं,
पहसंतो किर वाहरेइ कण्हो॥

Besides these Rasas, there is a large number of Sañcāribhāvas which have been sometimes treated independently of the Rasas. The poems in Apabhraṃśa show greater fondness for independent Sañcārins than those in Sanskrit and Mahārāṣṭrī Prākrit. The *Bhaviṣyadattakathā* is most conspicuous by the treatment of Sañcāribhāvas.

IMAGERY TENDING TO RASA

Sometimes the poetic imageries tend to produce Rasa. This device for Rasa has been generally in favour of Śṛṅgāra. A few verses are quoted below to illustrate the nature of such emotional imageries.

बालेन्दु वक्राण्यविकासभावाद्बभुः पलाशान्यतिलोहितानि।
सद्यो वसन्तेन समागतानां नखक्षतानीव वनस्थलीनाम्॥

Kumār III. 29

शुशुभिरे स्मितचारुतरानना स्त्रिय इव श्लथशिंजितमेखला।
विकचतामरसा गृहदीर्घिका मदकलोदकलोलविहंगमाः॥

Raghu. IX. 37

णहसिरिं सअलणीलमेहलावणिआअं,
बद्धजोइसाउव्वमेहलावणिआअं ।
सिहरेहिं बाहूहि व पच्छाअन्तअं,
मयणुअं दिसाणमिव पच्छाअन्तअं ॥

Setu. IX. 49

जोहेयउ णामिं अत्थि देसु णं धरणिए धरियउ दिव्व वेसु ।
जहिं चलइं जलाइं सुविब्भमाइं णं कामिणि कुलइं सविब्भमाइं ॥

Yāśodh. I. 3

पफुल्ल कमलवत्तें हसंति अलिवलयघुलियअलियइं कहंति ।
दीहरक्ख मीणहिं मणुहरंति सिप्पियउडेहिं णहदिहि जणंति ॥
मंथरगइ लीलए संचरन्ति वेसा इव सायरु अणुसरंति ।

Sudarś. II. 12.

तो गज्जइ रणरहसुब्भरणाइं अब्भिडइं णिवणिसियर सेणाइं ।
मिहुणाइं जिम रोमंचियगत्तइं मिहुणहिं, जिह तरलाविय णेत्तइं ॥

Sudarś. IX. 4.

The following lines illustrate Śānta Rasa :

पुणु पुणु रविं वेढिउ णिवइ केम कम्महिं संसारिउ जीउ जेम ।
अग्गए णिव पच्छए दिव्व जाइ जीवहो पुंव्वकिउ कम्मणाइं ॥

Sudarś. IX. 17.

THE CHOICE OF RASAS

The above study of the treatment of Rasas shows that poets have generally depicted Śṛṅgāra, Vīra and Śānta Rasas in these Mahākāvyas. Śṛṅgāra and Vīra have generally been chosen by the poets of Sanskrit and Mahārāṣṭrī Prākrit whereas the poets of Apabhraṃśa and Pāli have shown fondness for painting Śānta Rasa. The main actions in the poems in Sanskrit and Prakrit Mahākāvyas usually relate to war which has scope primarily for Vīra Rasa and secondarily for Raudra, Karuṇa, and Adbhuta

Rasas. Only in the *Naiṣadhīyacarita* and the *Uṣāniruddha*, the theme of marriage and amorous sports of the hero and the heroine has been treated as the main one. Under such circumstances, the Vīra Rasa should be supreme in the Mahākāvya literature in so far as the actions provide scope for the treatment of the Rasas. But the descriptions which have been largely introduced in the poems, make room primarily for depicting Śṛṅgāra Rasa, so much so that, Śṛṅgāra comes first as the choice of poets in Sanskrit and Mahārāṣṭrī Prākrit. The poets of Pāli and Apabraṃśa, specially of the former, have generally been averse to the treatment of Śṛṅgāra but Nayanandi the author of the *Sudarśanacarita*, is obviously in favour of Śṛṅgāra. Other Rasas, coming next to these in respective order are Adbhuta, Karuṇa, Bhayānaka, Bībhatsa and Hāsya.

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Chapter X

METRE AND RHYME

The *Setubandha* contains 1290 verses in all. Out of these, 1246 are in Āryāgīti metre and the remaining 44 in Galitaka metres of various types.[1] The *Gauḍavadha* throughout has Āryā or Gāthā metres except in a single verse as pointed out by K. H. Dhruva.[2]

The metres, used in the *Bhaviṣyadattakathā*,[3] the *Nāgakumāracarita*[4] and the *Karakaṇḍucarita*[5] have been analysed in the introductory notes of the published editions of the books. In the *Yaśodharacarita*, the common metres in the body of the Kaḍavakas, as in all other poems in Apabhraṃśa are Pajjhaṭikā, Pādākulaka, and Alillaha.[6] Besides these, there is Mañjutilakā in six Kaḍavakas, Dīpaka and Śaṅkhanārī in two each and Sragviṇī, Ramaṇa and Madhubhāra in one Kaḍavaka each. The name of the metres in I. 10 and I. 15 in the *Yaśodharacarita* could not be traced out. The scansion of the first line of each is given below :

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[1] The view, that the verses in Galitaka metres are interpolations, has been discussed in *Padya-Racanānı-Aitihāsika Ālocanā* by K. H. Dhruva. See P. 273. For metrical analysis of the Galitaka metres, see P. 297 of the same book.

[2] Shri Dhruva holds that the verse No. 59 and 60 have not been correctly edited and printed so far. He gives the correct reading and suggests that they together form one verse of 25 Mātrā each in Samagalitaka metre. See *Padyaracanānī Aitihāsika Āolcanā* P. 276.

[3] Introduction P. 26–36

[4] Introduction P. LVII–LXIII

[5] Introduction P. 49. The Vṛtta-metre, Mauktikadāma in the poem, have been counted as Pajjhaṭikā by the editor. For instance See I.9

[6] Authors in Apabhraṃśa are not very particular about keeping up the use of a single metre out of Pajjhaṭikā, Alillaha and Pādākulaka throughout a Kaḍavaka Sometimes the Kaḍavakas

S I III IS IS S II IIS IS
छेलमिहुणसूयरा रोम्भहरिणकुंजरा ॥ I. 10. ।
S I IIIII IS II S IIS SSS
तं जणभयजणणां सिरणिल्लुणणां णाऊणां ॥ I. 15. ।

The Kaḍavaka I. 10 is in Vṛtta metre in which the Gaṇa scheme is Bha, Sa, La, Ga. In I. 15 each line has 24 Mātrās with caesura after the tenth and eighteenth—two such feet rhyming with each other. The analysis of the metres in the Ghattās is simple. The prevailing metres in the Ghattās in Sandhi I and IV is Ghattā. In Sandhi II, the metre in Ghattā is Mṛdugati (Dikpāla). The interpolated Ghattās, in Sandhi I and Sandhi IV are generally in Abhisārikā, Cavapaiyā and Sāra metres. Besides these metres, there are two lines in Dvipadī metre in the beginning of all the Kaḍavakas in Sandhi III in the *Yaśodharacarita*. The author gives one stanza in the beginning of each of the Sandhis II, III, and IV in Sragdharā, Śārdūlavikrīḍita and Vasantatilakā metres respectively. The Dhruvakas, at the beginning of Sandhis

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have the combination of two of these. For instance, in the *Nagakumāracarita* I. 5, the prevailing metre is Pajjhaṭikā but the lines Nos. 1, 4 and 7 are in Alillaha metre. Such a combination of Alillaha and pādākulaka may be seen in VII. 11 of the same work.

I and III are in Tribhaṅgī metre and at the beginning of Sandhis II and IV in Mṛdugati and Ghattā metres respectively.

The *Sudarśanacarita*[1] displays an extraordinarily large variety of metres. In this poem, as many as 80 types of metres have been used. They are distributed in the poem as shown below :

In the body of the Kaḍavakas	Vṛtta metres	37.
Do Do	Jāti metres	31.
In the Ghattās	Jāti metres	12.

The prevailing metre in the poem, as the author says in the following line, is Pajjhaṭikā (Paddhaḍiā) :

णियसत्तिए तं विरएमि कव्वु पद्धडिआबंधें जं अउव्व ॥ 1. 2·3

Other Jāti metres, next to Pajjhaṭikā, are inter alia Alillaha and Pādākulaka. Of Vṛtta metres, Mauktikadāma has been used in 8 Kaḍavakas, Kāmabāṇa in 4 Kaḍavakas and Vaṁśastha in the first two lines of all the 19 Kaḍavakas contained in Sandhi III. The remaining Vṛtta metres occur not in more than three Kaḍavakas.

The names of metres used in the body of the Kaḍavaka XI. 1 and the Ghattās V. 2 in Sandhi V could not be traced out. The scansion of one line from each follows :

|S | |S| |S || S|| |S
विचित्तु ण तेव ण जाणहि णारिचरित्तु ॥ XI. 1·1
|| SS | | || |S| || S |S| | | SS SS |S
पुणु आउच्छिउ वणिवरेण अइ आयरेण अणुरूए संभासणे ॥V. 2·12

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[1] The author has generally given the name of the metres used in the Kaḍavakas in their last lines.

The Kaḍavaka XI. 1 is in Vṛtta metre wherein the regular scheme is Ja, Ja, Ja, Ja, Ja. In the Ghattās of Sandhi V, there are 35 Mātrās in each line with caesura at the 14th and the 22nd Mātrā.

In the *Kumārapālacarita*, the metre throughout is Gātha with a few exceptions, specially at the end of the cantos. The distribution of the exceptional metres is shown below :

Vadanaka	I. 90, II. 91, VIII. 14-27, 77 and 80.
Dvipadī	III. 90
Vaitālīya	IV. 78
Māgadhī	V. 106
Pādākulaka	VI. 107
Indravajrā	VII. 102
Jhaṃvaṭaka	VIII. 79
Dodhaka	VIII. 81
Mātrā	VIII. 78
Haṃsī	VIII. 82
Ullālā	VIII. 83

The metres, in the *Jinālaṅkāra*, have been elaborately analysed in the introductory notes attached to the book, edited by James Gray. In the *Jinacarita*, the prevailing metre is the Anuṣṭubh, generally intervened by other Vṛtta metres. The following list of metres is to indicate their respective frequency :—Anuṣṭubh, Upajāti, Vasantatilakā, Indravajrā. Vaṁśasthavila, Mālinī, Bhujaṅgaprayāta, Upendravajrā, Śardūlavikrīḍita and Rathoddhatā. Only one instance of each of the last two metres is found in single verses. The name of the metre in verse No. 404 could not be traced out. The first line of the verse is scanned herewith :

I I S I I S I I I I I I S
कुसुमाकुलसुंदरतरुपवने ।

The Gaṇa scheme, in this foot, is Sa, Sa, Na, Na, Ga.

Metres, found in the *Uṣāniruddha* and the *Kaṃsavadha*, have been analysed by the editor, Dr. A. N. Upadhye.[1]

THE CHOICE OF METRES

The prevailing metres of Prākrit literature are Āryāgīti and Āryā. These two metres are quite prominent in the first two poems of the Mahārāṣṭrī Prākrit, viz. the *Setubandha* and the *Gauḍavadha*. The *Kumārapālacarita* also has mostly the Āryā metre but at places it contains verses in Vṛtta metres also. The tendency to use Vṛtta metres has grown in Pāli and the later Prākrit Mahākāvyas. In the *Jinālaṅkāra*, the *Jinacarita*, the *Uṣāniruddha* and the *Kaṁsavadha*, only Vṛtta metres have been used.

The authors of Apabhraṁśa poems have chosen the midway in so far as the use of the Vṛtta and Jāti metres is concerned. They are, however, more inclined to use the Jāti metres rather than the Vṛtta metres. No doubt, a rich variety of the latter is a common feature of all the poems. Of Jāti metres Pajjhaṭikā, Alillaha and Pādākulaka have been chiefly used. A peculiar feature of the Vṛtta metres, found in the Apabhraṃśa poems, is that they are not the usual metres of Sanskrit classical poems. Camara, Śaṅkhanārī, Lakṣmīdhara, Mandara, Samānikā, Sragviṇī, Ramaṇa, Pramāṇikā, Mauktikadāma, and Mālatī etc. which are generally found in Apabhraṁśa, only rarely occur in classical Sanskrit—the common classical metres being Indravajrā, Upendravajrā, Upajāti, Drutavilambita, Bhujaṅgaprayāta, Vaṃśastha, Vasantatilakā, Śikhariṇī, Mandākrāntā and Śardūlavikrīdita etc.

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[1] Introduction of the *Uṣāniruddha* P. 108 and *Kaṁsavadha* P. XLVI and XLVII.

From the point of view of the variety of metres used in these poems the *Sudarśanacarita* is the richest—there being 80 different metres used in the poem whereas Kālidāsa has only 19 and eight different metres used in the *Raghuvaṃśa* and the *Kumārasambhava* respectively.[1] In other Apabhraṃśa poems the number of metres is large—there being 24 different metres in the *Nāgakumāracarita*, 20 in the *Bhaviṣyadattakathā* and the *Yaśodharacarita* each,[2] and 13 in the *Karakaṇḍucarita*.

THE CHANGE OF METRES

Rhetoricians lay down that a single metre should run through the body of a canto and that at the end of it the metre ought to change. All the Mahākāvyas in Sanskrit have introduced the change of metre generally in the last stanza of a canto and sometimes in stanzas more than one. The *Setubandha* and the *Gauḍavadha* have introduced no such change of metres. The poems in Apabhraṃśa also do not show any change of metre specifically at the end of Sandhis. In the *Kumārapālacarita*, the last stanza has been invariably composed in fresh metre in each of the cantos. Somtimes the concluding verses in each canto have been composed in several metres. In the *Uṣāniruddha* and the *Kaṃsavadha*, the last verse of the cantos has been composed in a different metre.

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[1] Keith : *History of Sanskrit literature* P. 107.

[2] The metres, used in the interpolated portions, have not been counted herein.

VARIETY OF METRES IN CANTOS

Some of the cantos in these poems comprise stazas in many metres as shown below :

Name of Mahākāvya	Canto	Number of metres used.
Raghuvaṃśa	IX	10
Kirātārjunīya	V	16
Do	XVIII	16
Śiśupālavadha	IV	22
Kaṃsavadha	IV	14

In the Mahākāvyas in Apabhraṃśa, the principle of a single metre, running throughout a canto does not hold good. The variety of metres is a great success attained in these poems.

The *Jinālaṅkāra* and the *Jinacarita* display a rich variety of metres. Besides the Anuṣṭubh which is the main metre used in 311 verses of the *Jinacarita*, there are 10 different classical metres used in 161 verses only.

This variety of metres in cantos has been very generally introduced for the sake of presenting the enchantment of metres when it is required most as the reader feels the monotony of the metre, he has been engaged with previously.

RHYME

The rhyme scheme does not exist in the *Gauḍavadha* and the *Kumārapālacarita*. In the *Setubandha* also there is no rhyme scheme except in verses in Galitaka metres in which three to five syllables are invariably the same in the first and the second and the third and the fourth feet. This repitition of syllables is done for the sake of the figure Yamaka.

Rhyme has been a distinct feature of Apabhraṃśa poetry. Not only in the verses in Jāti metre but also in those of the Vṛtta metre it has been introduced invariably. For example, the following verse has been composed in the Bhujaṅgapryāta metre but the rhyme-scheme is in full swing herein :

णरिंदेण णाइंददेविंदवंदो थुओ देवदेवो अणिंदो जिणिंदो ।
महापंचकल्लाणणाणाहिणाणो सया चामरोहेणविज्जिज्जमाणो ॥

Nāg. II. 11. 1-2.

Sometimes internal rhymes also have heen introduced in these poems. Some of the illustrations are given here[1] :

किं करमि खीण विहवप्पहाए ।
नउ लहमि सोहसज्जणसहाए ॥
अह णिद्धणु जणु सोहइ ण कोइ ।
धणसंपय विणु पुण्णाहिं ण होइ ॥

Bhviṣy. I. 2, 3-4.

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[1] For further illustration see *Bhaviṣya*. I. 10. 11–13. *Sudrś*. II. 1. 4–5, IV. 11. 3–11.; *Karakaṇḍu*. III 15. 6–9 and IX. 3, 7–9

चलइ णिवबलं दलइ महियलं ।
सहइ णाहुभरं वहइ अइडरं ॥
चलइ जलथलं खलइ अरिवलं ।
करइ भयरसं सरइ दसदिसं ॥

Sudarś. IX. 3. 1-14

पुणु दिट्ठउ रक्खसु कविलकेसु उच्चारइ मंतहो गलियदेसु ।
असहंतउ पभणइ मंततेउ हउं किंकरु तुम्हहं पवणवेउ ।
संसिद्धउ मणिणवि तेहिं रक्खु गयकण्ण लेवि जहिं णिउ समक्खु ॥

Karakaṇḍu. II. 12. 3-5.

दिस्वा निमित्तानि मदच्छिदानि ।
थीनं विरूपानि रतच्छिदानि ॥
पापानि कम्मानि सुखच्छिदानि ।
लद्धानि ञाणानि भवच्छिदानि ॥

Jinal. 49

Rhymes in the same foot at the caesura are only sometimes seen in the *Bhaviṣyadattakathā*, the *Yaśodharacarita* and the *Karakaṇḍucarita*. The *Sudarśanacarita* however, is quite remarkable for such rhymes. A number of illustrations from all the poems follows :

तहिं घणतरुसमीवि मयणायदीवि हिंडंति ते वणिंद ।
दूरुज्झियपमाय परिमुक्कपाय चक्कलियगीढविंद ॥

Bhāviṣy. III. 24

तं जणभयजणणं सिरिणिल्लुणणं णाऊणं ।
कय जीवविम्मदं मारणसद्दं सोऊणं ॥

Yāśodh. I. 15.

ता तंमि गेहम्मि अच्छंतु पेच्छंतु खेलंतु मल्हंतु जुज्झंतु रुज्झंतु ।
सोवंतु चेवंतु चेट्ठंतु उट्ठंतु णच्चंतु वच्चंतु भावंतु णासंतु ॥[1]

Sudarś. II. 7

जा णरपंचाणणु वियसियआणणु जलि पडिउ ।
ता सयलहिं लोयहिं पसरियसोयहिं अइडरिउ ॥

Karakaṇḍu. VII. 11.

Rhythm-scheme in Apabhramśa poems has seldom been perfect.[2] The authors do not seem to abide by the rule of repeating the same syllabic instance in

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1. For further illustrations see II. 13, IV. 15, V. 13 and the two lines in the beginning of all the Kaḍavakas in Sandhi V.

2. The quality of rhyme, according to *Chandahprabhākara* P. 238 and *Piṅgalaprakāśa* P. 37–40, is to be judged as illustrated in the following chart :

Syllabic instants of the last two letters in rhyme.	Example of first quality and Nos. of similar syllabic instants.	Example of 2nd quality and Nos. of similar syllabic instants.	Example of 3rd quality and Nos. of similar syllabic instants
SS	मुंडमाला, सेलिंदबाला (5)	अणंतणाणी उप्पत्तिखाणी (4)	देहुव्वोही, समाही (2)
| S	मय पउरे, अलयउरे (5)	विउलवहे, हरिणवहे (4)	ससूलणिया लंविरथणिया (3)
S |	उववणम्मि, णियमणम्मि (5)	संवरेवि, परिहरेवि (4)	करुणभाउ, मज्झुपाउ (3)
||	अवलोइउ, ढोइउ (4)	भूसणविहि, सुहणिहि (3)	विणासणु, विहूसणु (2)

sufficient number before the last syllables of the feet in rhyme. For example,

> एह वरजुवइ थाइ जा सारी सा गेहिणि भविसत्तहो केरी ।
> *Bhavişy*. X. 15. 5.
> चाएण कएण विहवेण इंदु रूवेण काम कंतीए चंदु ॥
> *Yāśodh*. I. 5. 1.

Such illustrations abound in these Apabhraṁśa poems.

Metrical Analysis of the Poems

Yaśodharacarita

Metres in the body of the Kaḍavakas.

1. Pajjhaṭikā I. 1-9, 11, 20, 21-29. II. 25, 26, 27. IV. 1-16, 18-22, 26, 28-30.
2. Alillaha I. 20. II. 2, 4. III. 4-6, 8-12, 14. 17, 18, 25, 26, 28-36. III. 37-41. IV. 23-27.
3. Pādākulaka I. 12, 19. II. 1-15, 18-24, 28-37. III. 4, 5, 7, 8, 11, 12. IV. 17.
4. Mañjutilakā I. 16-18, III. 13, 27. IV. 20
5. Dīpaka II. 16, 17.
6. Samānikā III. 2, 15.
7. Sragviṇī III. 13.
8. Ramaṇa III. 16.
9. Madhubhāra IV. 31.
10. Name not traced out I. 10.
11. Do Do I. 15.

Metres in the Dhruvakas.

12. Tribhaṅgī in the beginning of Sandhis I and III

13.-14. Mṛdugoṣṭhī & Ghattā Do II. and IV. respectively

Metres in the Dhruvakas.

15. A Duvaī verse occurs in the beginning of each Kaḍavaka in Sandhi III.

Miscellaneous metres.

16. Vasantatilakā—one verse occurs in this metre at the beginning of Sandhi IV.
17. Śārdūlavikrīḍita—one verse occurs at the beginning of Sandhi II.
18. Sragdharā—one verse occurs at the beginning of Sandhi III.

Metres in Ghattās

19. Ghattā I. 1-5, 9-23, 27-29, IV. 1-21 and IV. 30.
20. Mṛdugati II. 1-37.
21. Ullālā III. 2-41.

Sudarśanacarita

Metres in the body of the Kaḍavakas.

1. Pajjhaṭikā I. 1, 2, 4, 9, II. 3, 12, 14. III. 2, 8, 11, 12. IV. 15. V. 1, 6. VI. 1, 7, 8, 9, 13. VII. 10, 11, 14, 15, 17. VIII. 5. 10, 11, 17, 25, 30, 35, 38-40, 42, 43. IX. 4. 6, 8, 10, 17, 18, 21, 22, XI. 3-5, 8-10, 13. XII. 1, 7, 8, 10.
    - (a) Kāmalekhā Pajjhaṭikā VII. 8.
    - (b) Ratnamāla Pajjhaṭikā VI. 14
    - (c) Citralekhā Pajjhaṭikā II. 9. VIII. 15.
    - (d) Vidyullekhā Pajjhaṭika II. 10.
2. Alillaha I.3,5, 10. II. 1, 2, 4, 5, 6, 15. III. 3, 7, IV. 2, 3, 6, 8, 10. V. 2, 3, 10. VI. 4, 8, 17, 18. VII. 2, 3, 5, 9, 13, 19. VIII. 2, 3, 7, 8, 12, 14, 19, 21. IX. 5, 16, 19, 23. XI. 7, 11, 15. XII. 5.
3. Pādākulaka I. 6, 8, 12. II. 13. IV. 5. VI 16. VIII. 16. 22. XI. 12.

4. Dvipadī
    - (a) Karimakarabhayā II. 1.
    - (b) Madanavilāsā IV. 1.
    - (c) Candralekhā V. 7; VI. 12; VIII 29; XII. 4.
5. Helā VI. 5.
6. Madana IV. 7. VI. 15, 19. VIII. 28. IX. 3.
7. Ānanda IV. 12. XI. 22.
8. Mañjarī IV. 14. 1-2.
9. Tribhaṅgika IV. 14.
10. Duvaī IV. 14. Two lines in the beginning of all. the Kaḍavakas in Sandhi V. IX. 7.
11. Cappai V. 4.
12. Āraṇāla—Two lines in the beginning of all the Kaḍavakas in Sandhi VI.
13. Tomara VI 3.
14. Mandayārutti VI. 6.
15. Amarapurasundarī VI. 10. IX. 11, 12.
16. Māgahanakuḍḍiyā VII. 4.
17. Madanāvatāra IV. 9. VI. 20, VII. 6, 57. XII. 6
18. Sālabhañjikā VII. 12.
19. Vilāsinī VII. 16. IX. 1. X. 2.
20. Gīti VIII. 1. 1-4.
21. Candapāla VIII. 26. 1-4,
22. Bhramarapada VIII. 26. 5-8. XI. 6.
23. Mukhāṅgalīlā VIII. 26. 9-12.
24. Āvali VIII. 26. 13-15
25. Kavīndrapada VIII. 36.
26. Haripriyā VIII. 41.
27. Viṣamavṛtta X. 4.
28. Harigītikā—Two lines in the beginning of all the Kaḍavakas in Sandhi XI.

29. Kuvalayamālinī XI. 16.
30, Maṇiśekhara XI. 2.
31. Ḍamarū XII. 2
32. Bhujaṅgaprayāta I. 6. XII. 9.
33. Pramāṇikā I. 7.
34. Yamaka I. 11.
35. Toṇāma (Sāraṅga) II. 7.
36. Mayūrasāriṇī II. 8.
37. Ramaṇī II. 13. II. 1. 9-17. IV. 4.
38. Mandākrāntā III. 1. 1-4.
39. Śārdūlavikrīḍita III. 1. 5-8.
40. Mālinī III. 4.
41. Mattamātaṅga III. 5.
42. Dodhaka III. 6.
43. Kāmabāṇa III. 9, 10, 11. IX. 20.
44. Moḍanaka IV. 4.
45. Upendravajrā IV. 13, 1-4.
46. Upajāti IV. 13, 5-8.
47. Mauktikadāma V. 5. VIII. 9, 44. X. 6-10.
48. Vasantacavvara V. 9. VIII. 1.
49. Vaṃśastha—Two lines in the beginning of all the Kaḍavakas in Sandhi VII.
50. Urvaśī VII. 7.
51. Dinamaṇi VII. 18,
52. Sārīya VII. 20.
53. Tuṣṇikā VIII. 23.
54. Citra VIII. 24.
55. Pṛthvī VIII. 37.
56. Siddha IX. 9.
57. Sumauktikadāma IX. 14.
58. Tūṇaka IX. 15.

59. Śyenikā X. 1.
60. Pañcacāmara X. 3.
61. Somarāji X. 5.
62. Name not traceable XI. 1.
63. Madira XI. 2.
64. Sragviṇī XI. 14.
65. Mandāramauktika XI. 18.
66. Mālinī Nirukta XI. 20.
67. Vidyunmālā XII. 3.
68. Kāmāvatāra VIII. 13.

Metres in the Ghattā

69. Ullāla I.
70. Gītā II.
71. Sāra III.
72. Śubhagītā IV.
73. Name not traceable V.
74. Dikpāla VI.
75. Abhisārikā VII.
76. Vidhātā VIII.
77. Rucirā IX.
78. Gītikā X.
79. Sumitra XI.
80. Āryāgīti XII.

Jinacarita

1. Anuṣṭubh 1-41, 52-72, 79, 81-83, 96, 110-124, 135, 138-140, 145-147, 150-159, 162-171, 173-191, 194-198, 200-211, 213 216, 218-219, 221, 223-228, 231-243, 254-264, 267-276, 281-293, 297-303, 310-325, 329-335, 339-346, 355-358, 361-394, 396-402, 409-417 423 428, 430-431, 458-472.

2. Indravajrā 42, 51, 80, 86, 91, 94, 95, 141, 142, 217, 280, 350, 406, 407.

3. Vaṁśasthavila 73, 74, 97, 143, 149, 229, 304-306, 419, 420, 422.

4. Vasantatilakā 75, 76, 77, 78, 87, 88-90, 92, 93, 98, 136, 137, 193, 220, 222, 244-253, 299, 359, 360, 436-456.

5. Mālinī 84, 85, 192, 436-338, 457.

6. Upajati 99-109, 125, 134, 199, 212, 265, 266, 277, 278, 294, 296, 295, 307-309, 326-328, 347, 352-354, 403, 405,408, 421, 429.

7. Upendravajrā 144, 148, 349, 351.

8. Bhujaṅgaprayāta 160-161, 432-434.

9. Rathoddhatā 172.

10. Name not traceable 404.

11. Śārdūlavikrīḍita 418.

Chapter X

STYLE

ALLITERATION

The alliteration of words to bring about melody in verses is a common device of poets, as displayed in Indian poetry including the Mahākāvyas. In the Mahākāvya literature, such lines, as are bereft of any alliterative melody, are very few. Alliteration marks the ingenious achievement of poets of Prākrit also. For instance :

तो तरुणसिप्पिसंपुडदरदाविअ जलणिहित्तमुत्तावअरं ।
पत्ता पत्तलवउलं गअदाणसुअन्धिरअणवेलं वेलं ॥
Setu. I. 62.

इअ चाडुचउरचारणसंचारिअचंदचारुचरिएण ।
नयराओ णरवरिन्देण णिग्गयं णिग्गयजसेण ॥ *Gauḍ.* 254.

खयचिक्खिल्लखोल्लखणिखोलिरलोलिरकोलसंकुला ।
Yaśodh. III. 1. 16.

ता तम्मि गेहम्मि अच्छंतु पेच्छन्तु खेलंतु मल्हंतु जुज्झंतु रुज्झंतु ।
सोवंतु चेवंतु चेट्ठंतु उट्ठंतु णच्चंतु वच्चंतु भावंतु णासंतु ॥
Sudarś. II. 7. 1–2.

Apabhraṃśa poets have achieved distinction in the field of alliterative melody. Their success in this line is mostly due to the lesser number of consonants and of declensional forms in Apabhraṃśa language. For instance :

णमह अवड्ढिअतुंगं अवसारिअवित्थअं अणोणअगहिरं ।
अप्पलहुअपरिसणहं अणाअपरमत्थ पाअडं महुमहणं ॥
Setu. I. 1.

तिहुवण सिरिकंतहो अतिसयवंतहो अरहंतहो हयवम्महहो ।
पणविवि परमेट्ठिहि पविमलदिट्ठिहि चरणजुयल णयसयमहहो ॥

Yśodh. I. 1. *1*–2.

The alliteration of vowels is a prominent feature of Apabhraṃśa poetry as the following lines exemplify :

सिरि मंतइं संतइं सुत्थिआइं जहिं सव्वइं दिव्वइं माणुसाइं ।

Yaśodh. I. 4. 12

ताउ माउ पवणएण दंतपंतिभिवणएण
पुव्वयालि मेहएणतम्मिरवणए मएण ।
बद्धघोरकम्मएण लद्धवारिजम्मएण
सुंसुवारहूयएण सुंसुवारियासुएण ॥

Yaśodh. III. 2.4. 5.

तव चरणें विणडिउ दिट्ठिहिं णिवडिउ जइ णउ वसि करमि ।

Sudarś. XI. 6. 17.

Alliteration is sometimes the result of the repetition of words which marks the principle of intense self-expressing energy. In the *Bhaviṣyadattakathā* कहिं चिप्पएसे occurs five times in the beginning of a group of five lines in IV. 3, मासि मासि 18 times in five lines in VI. 6, and घरि घरि 14 times in VIII. 9. In the *Nāgakumāracarita* पर णयणु ण occurs nine times in I. 4, वहु का वि seven times in I. 10, जय 14 times in I. 11, सोहइ 16 times in IX. 3 and so on. In the *Sudarśanacarita* फलु occurs 13 times in I. 10, जय occurs in the beginning of all the lines except Ghattā I. 11, and सुहदंसण चिंतइ and अभया चिंतइ occur nine times in VIII. 31. Expressions, such as वणि जि वणे, जणि जि जणे and घरि जि घरे in Apabhraṃśa poems possess high alliterative value.

The poets of Pāli also employ alliteration. In the *Jinālaṅkāra* this device has been pitched to elaborate niceties. There are verses of a single letter or two in this poem.[1]

YAMAKA

Still greater recourse has been taken to Yamaka Mahākāvyas. This verbal device commands so much favour at the hands of Sanskrit poets that many of them have purposely fixed special cantos for its treatment.[2] By taking recourse to Yamaka, no doubt authors have been less able to do justice to emotion which is the main aim of poetry.[3] Prākrit poets, specially those of Apabraṁśa, are not so keen about the use of Yamaka.

Although Pravarasena has not devoted any particular canto to the Yamakas, he has introduced long Yamakas in all the forty four verses in Galitaka metre and in two verses in Āryā metre also.[4] He is highly artificial in four Sundara Galitakas in which the first foot is repeated verbatim in the second and the third is repeated in the fourth.[5]

Other poets in Prākrit and Apabhraṁśa have shown less interest in Yamakas and their systematic use. No doubt at places, the reader comes across this figure consisting of a word or two as illustrated below :

> हो हो किं किर थणथड्ढत्तणु जेण ण जित्तउ तुह थड्ढत्तणु ।
>
> *Nāg*. III. 10. 11.

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1. Jinal. 105-108.
2. *Raghu*. IX ; *Kirāt*. V.; *Śiśu* VI.
3. प्रायशो यमके चित्रे रसवृत्तिर्न मृग्यते says Mallinatha while commenting upon the *Kirāt*. See commentary on V. 7.
4. *Setu*. I. 59, 62.
5. Ibid. IX, 43, 44, 47, 50

सिरिमलयसुंदरीभोइणीए आलिंगिउ भोइ व भोइणीए ॥
Nāg. VIII. 2. 4.

वणसिरिणाडालतिलयं तिलयं गेण्हं तए वरणालाडे ।
गेज्झाथोवपरिमलं अथोक्कजहणो अथेवसिरि ॥
Kumārapāl. III. 62.

उसाए उसवेलाए सुज्जं विअ समणिणाअं ।
अणिरुद्धं तदो दट्ठुं पाढत्ता पोरइत्थिआ ॥ *Uṣā*. IV 3.

The *Jinālaṅkāra* excels all other poems with respect to its use of Yamakas. The Yamakas in them lead to the repetition of a foot sometimes twice or thrice. The last type of Yamaka is the Mahāyamaka wherein the Pāda सकामदाता विनयामनंतगू has been repeated four times. The *palindromic*[1] (प्रतिलोमयमक) rhyme runs as :

राजराजयसोपेतविसेसं रच्चितं मया ।
यामतं चिरसंसेवितपेसो यजराजरा ॥ 100

In the above verse, the second line is formed by reading the first one from the end leftward. Other yamakas found in the poem are Avyāpetādyanta,[2] Ekasthānika[3], and Vyāpetādi[4].

ŚLEṢA

The display of this figure of speech is not a very common feature in these poems. It has been generally used to introduce suitable comparison as illustrated below :

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[1] The palindromic stanzas remain the same when read from either extremes—the beginning or the end.

[2] *Jināl*. 98. [3] Ibid. 101–104.

[4] Ibid. 110.

भमिरुब्भडकल्लोलं थोरकराहअदिसामुहोत्थअसलिलं ।
सासअमएण बहुसो खोहिज्जन्तं दिसागएण व ससिणा ॥

Setu. II. 3.

धुअवणराइकरअलं मलअमहिंदत्थणोरसोल्लणसुहिअं ।
वेलालिंगणमुक्कं छिविओसरिएहि वेलवन्तं व महिं ॥

Setu. II. 8.

Apabhraṁśa poets have sometimes indulged in unsuitable and artificial comparison on the basis of expressions involving Śleṣa. The following stanzas are to illustrate :

पिक्खइ आवणाइं भरियंतरभंडसमिद्धइं ।
पयडियपयणायाइं णं णाइणिमउडइं चिंधइं ।
एक्कधणाहिलासपुरुसा इव रंधिपलित्तइं ।
वरइत्तजुवाणाइं णं वहुकुमारिहु चित्तइं ।
जोएसरविवायकरणाइं व जोइयथंभइं ॥

Bhaviṣya. IV. 8. 5–9.

In the above stanza the market has been compared with marks on the forehead of serpents, with persons having set their heart on common treasures, and the disputations of Yogins. It need hardly be added that all these comparisons are flat and too artificial. Puṣpadanta compares the sun with a friend and a warrior in the following lines on the basis of the underlined expressions in Śleṣa :

अत्थासिउ रत्तउ मित्तु जहिं दिसिणारि वि रज्जइ बप्प तहिं ।
रणवीरु वि सूरु वि किं तवइ बहु पहरिहिं णिहणु जि संभवइ ॥

Yaśodh. II. 2, 1-2.

Puṣpadanta is successful in the use of such expressions in the first verse of *Nāgakumāracarita* in which he compares Sarasvatī with a maiden. But while comparing meal with a forest and a couple with poetry in the passage quoted below, he has this figure of speech at the cost of intrinsic merits of poetry :

भोयणसंचारु ससालणयं विउलं गहणं व्व ससालणयं ।
मिहुणं पिव णेहभावभरियं कव्वं पिव मत्तासंवरियं ॥
गइकम्मुव साउणिवंधयरं णट्टं पिव णाणारसपवरं ।
संझामुहव्व जणरंजणयं कातंतं पिव कयविंजणयं ॥
वरकइवित्तं पिव विमलपयं केसरिकुलव्व णिणणट्ठमयं ॥

Nāg. VI. 9. 4–8.

Nayanandi is very fond of this figure but he too is seldom poetic in its use. Only for the sake of such expressions in Śleṣa he compares Campāpura with the *Rāmāyaṇa* and the *Mahābhārata* in the following lines :

रामायणो व्व कइयणपयासु लक्खणसमेयरामाहिरासु ।
अह भारहव्व गुरुकयणमाणु वावरिव पंथ कणभरियदोणु ।

Sudarś. II. 3. 2–3.

It is meaningless to compare Ṛṣabhadāsa, a merchant, with the elephant of Indra, both of them are described as *Sadāṇau.*[1]

On the basis of such expressions the poet characterises meal and poetry by the same epithets in the following lines :

सरसं विंजणसहियं मोययसारं पमाणसिद्धं खु ।
भोज्जं कव्वविसेसं विरलं सहि एरिसं लोए ॥ *Sudarś.VI*.1.1–2

The following verse in the *Kaṃśavadha* compares Mathurā with heaven by means of the double meanings of Gandhavva, Vijjāhara, Cāraṇa, Kiṇṇara, Sumaṇa, Mahinda, Vasu, and Sudhamma :

---

[1] *Sudarś.* II 5. 3

> गंधव्वा ण किमेत्थ संति णहु किं विज्जंति विज्जाहरा,
> किं वा चारु ण चारणाण अ कुलं जिणणंति णो किण्णरा।
> किं णेअं सुमणाण धाम किमहो णाहो महिंदो ण से,
> सग्गोच्चेअ वसूण ठाणमिणमो रम्मं सुधम्मुज्जलं॥
>
> *Kaṃs. II.* 58.

The poet further observes that Kṛṣṇa is like the evening sun and attributes the same epithets to Kṛṣṇa and the sun by means of expressions which have double meaning.[1]

Apparently Prākrit language is more suitable for the figures mentioned above. Many of these figures may not exist at all if the verses, quoted above, are rendered into Sanskrit Chāyā.

IMAGERY AND IMPRESSION

The figures, dependent upon sense, also have been the typical characteristic of Indian poetry. These figures, at their best, present a lucid, grand, and vivacious picture of the object under treatment but sometimes they are purely artificial and suggest nothing except verbosity, pedantry, and intricacy in the meaning. Of such figures Upamā, Utprekṣā, and Rūpaka commonly occur. The very length of the Mahākāvya provides full scope to a poet to make the free use of any number of these figures in their detailed varieties. Poets have taken advantage of the situation. They have added to the emotional value of poems by taking recourse to the highly imaginative figures of speech. The figures often oblige the reader to pause and relish the imagery of the poets which otherwise he might have overlooked.

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[1] *Kaṃs.* II. 60.

A versatile genius, in the field of poesy, succeeds in weaving interesting figures in almost all the feet of his verses. Such is the requirement of Indian poetry. But how so ever great a poet be, he is sometimes exhausted and consequently resorts to simple and brief narrative, wherein he may not be able to display the use of imageries. The force of narration, generally compels a poet to be simple and the more he is keen about narration and brevity the less figurative he becomes in his language. For instance, we may take the Mahākāvyas in Sanskrit and Mahārāṣṭrī Prākrit which are conspicuous by the use of figurative language, whereas the Mahākāvyas in Apabhraṃśa do not display the use of the figures based on imagery to that extent. Kālidāsa is highly figurative in the *Raghuvaṃśa* from the beginning to Canto XI but in Canto XII, in which narrative has been the sole aim of the poet, he is very seldom figurative.

THE SETUBANDHA

The *Setubandha* is the most ornate poem in Prākrit literature. In this poem Utprekṣa is the favourite figure of the author. He has displayed herein his originality in the field of imagery. In the verse quoted below he observes the quarters as the branches of the sky like those of a tree :

धुअमेहमहुअराओ घणसमआअड्ढिओणअविमुक्काओ ।
णहपाअवसाहाओ णिअअट्ठाणं व पडिगआओ दिसाओ ॥ 1·19

The poet further sees a lotus plant, behaving like a heroine in the following couplet :

कंटइअणूमिअंगी थोअत्थोओसरंतमुद्धसहावा ।
रइअरचुम्बिज्जंतं ण णिअत्तेइ णलिणी मुहं विअ कमलं ।। 1·32

The author of the poem is fond of such vivifying pictures which lead to the humanisation of the inanimate and the animals. The gem of Sītā,[1] the ocean,[2] and an elephant,[3] have been observed to behave like human beings. Sometimes the figures of speech occur in series also.[4]

The author is quite adept in the use of Upamā. This figure is sometimes based on expressions which stand as the epithets of the subject of comparison. For instance :

मुहपुंजिअग्गिणिवहा धूमसिहाणिहणिराअअड्ढिअसलिला ।
णिवडन्ति णहुक्खित्ता पलउक्कादण्डसंणिहा णइसोत्ता ।। V.73

In the following stanza the poet compares the sky with the lotus wherefrom Brahmā was born :

रइअरकेसरणिवहं सोहइ धवलब्भदलसहस्सपरिगअं ।
महुमहदंसणजोग्गं पिआमहुप्पत्तिपङ्कअं व णहअलं ।। 1·17

Pravarasena has been a success in presenting his imageries by means of the figure, Rūpaka. In the following verse he reviews the identification of action with the sun, anger with an elephant, victory with a lion and autumn with evening, a chain, and a cage :

ववसाअरइपओसो रोसगइन्ददिढसिंखलापडिबंधो ।
कह कह वि दासरहिणो जअकेसरिपंजरो गओ घणसमओ ।। 1.14

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[1] *Setu*. I 59
[2] Ibid. II. 5, 15, 16, 20
[3] Ibid. VI. 61
[4] Ibid. II. 11

Rūpaka has been often applied for humanisation. In the following verse, this figure, which is implicit, leads to the identification of the rainy season and the quarters with a hero and a heroine respectively :

पीणपओहरलग्गं दिसाणं पवसन्तजलअसमअविइण्णं ।
सोहग्गपढमइण्हं पम्माअइ सरसणहवअं इंदधणुं ॥ 1·24

In the following verse the Vindhya mountain has been identified with a human being :

मसिणिअसिहरुच्छंगो विहुअणिअंववणापाअडिअतुंगअडो ।
विंझेणभरिअकुहरो हेलावाओ वि वाणराणं ण सहिओ ॥ 1·55

These Rūpakās, sometimes, occur in series also as in the following stanza :

मम्महधणुणिग्घोसो कमलवणक्खलिअलच्छिणेउरसद्दो ।
सुव्वइ कलहंसरओ महुअरिवाहित्तणलिणिपडिसंलाओ ॥ 1·29

The style of Pravarasena generally is lucid and suggestive. His imagery and use of suggestive language, as illustrated in the following verses, amply testify the vigour of his picturesque style :

जत्थ परमत्थगरुआ ण होंति तुम्हारिसा थिरववट्ठम्भा ।
महिहरमुक्कव्व मही अत्थाअइ तत्थ वित्थराकज्जधुरा ॥ *IV*. 46

दीणं भग्गुच्छाहं उव्विग्गमणं विसाअपेल्लिअहिअअं ।
राहवविइण्णणअणं आलेक्खगअं व संठिअकइसेण्णं ॥ XIV·36

The author has successfully described tense situations by means of ingenious imageries. He draws the picture of utter confusion in the following verse:

होइ थिमिअम्मि थिमिओ वलइ वलन्तम्मि विहडइ विसंघडिए ।
परिवड्ढिअम्मि वड्ढइ सलिले झीणम्मि णवरं झिज्जइ जलणो ॥ V.78

The author is sometimes absolutely fanciful while depicting some of the beautiful pictures. The following verses are to illustrate—

जत्थ भमंति णहंकुससिहरसमासण्णमुहलकड्ढिअजलआ ।
मुहपडिअविज्जुमंडलदरपज्जलियधुअकेसरा केसरिणो ।। X.79

सोसिअ दुमा रइवहा णववणराइसुहसीअरा ससिवंथा ।
जत्थवणंतर तणुआ णवर ण णज्जन्ति तारआगइमग्गा ।। IX. 92

The pictures of contrast, though not very common, are quite artistic. The following verse illustrates an artistic picture of contrast :

रिउणाअरित्ति सरोसं जणाअसुआ एत्थ णिवसइ त्ति सहरिसं ।
पहुणा लंकाहिमुही उहअरसन्दोलिआ विइण्णा दिट्ठी ।। X. 3

Some of the imageries are conspicuously hyperbolic. In the following verse, Sugrīva gives an exaggerated picture of the powers of monkeys in his army.

धरणिधरणे भुअच्चिअ महण्णम्मि सुरासुराखअम्मि समुद्दा ।
हन्तव्वम्मि दहमुहे एणिंह तुम्हेत्थ महुमहस्स सहाआ ।। III. 3

Although the author has generally made use of the figures, there is a lack of the ornamentation of language from canto XI to XV wherein he is somewhat more narrative and less descriptive.

THE GAUḌAVADHA

Utprekṣā is the figure most commonly used in the *Gauḍavadha.* The imageries, in this poem, are remarkably original and sometimes from everyday life. The following verse relates the mythic story of the flight of mountains and depicts the wives of mountains as pregnant :

गब्भालसाओ व पुणो कहवि गुहाल्हिक्कपोयगरुईओ ।
पावन्ति भया सेलंगणाओ गयणंठाणुदेसं ।। 125

The imageries, leading to the humanisation of the inanimate, are common in this poem also. The following verses paint the picture of forests in winter behaving like human beings :

इअ सोहन्ति दरुम्मिल्ल किसलयायम्बिरच्छिवत्ताइं ।
पावियपडिबोहाइंव सिसिरपसुत्ताइं अरण्णाइं ॥ 600
पल्लवसिहाओ इह णिव्वडन्ति दूरारुणा महुमुहम्मि ।
साहाविभेअपाविअणिअरस सोणाओव तरूण ॥ 604

We find an original and simple imagery in the following verse wherein the white hair of old men have been compared with the long white paths :

मग्गव दीहधवला मणो चिहुरा जणस्स जायन्ति ।
वोलन्ताण अणुदिणं जहागयं हिययभावाण ॥ 999

The imageries of the poet lead to suggestive pictures also as the following verses illustrate :

मग्गेसु गुरुबला वेअगाढाणिवडन्तकोडिटंकेहिं ।
उच्चरिऊणं व लिहंति जे टयारे खुरचडेहिं ॥ 260
जलभवणसमालम्बियसयणस्स मुरारिणो समुद्देण ।
दिज्जइ महापईवोव्व वीइसंवेल्लिओ सूरो ॥ 809

The following imagery is in consonance with the atmosphere around the goddess of Vindhya which has been described in the stanza :

धयवडधाराणिवहेहिं मंदिरं वो णावारुणाहेहिं ।
तद्दियसपसुसिरच्छेयपीयमासुयइ रुहिरं व ॥ 383

The poet does not always employ figures. There is a significant dearth of ornamentation of language from stanza 857 to 1006 where he is reflective.

THE APABHRAṀŚA MAHĀKĀVYAS

The Mahakāvyas in Apabhraṃśa do not particularly aim at the ornamentation of language like the poems in Sanskrit and Mahārāṣṭrī Prakrit. Apabhraṃśa poets have generally given long narrations and amidst the narrations they only sometimes introduce figures. The figures of speech, although not large in number, occasionally mark the contribution of Apabhraṃśa to the general Indian literature.

BHAVIṢYADATTAKATHĀ

Dhanapāla, the author of the *Bhaviṣyadattakathā*, stands for comparing with well-known objects. For instance, in the following verses the mountain and the lake have been compared with a lover and a lady respectively :

सो दिट्ठु तेहिं मयणायगिरि णयणालोयसुहावणउं ।
दुल्लंघु दुसंचरु दुग्गमु णं पियारु महिलहं तणउं ॥ III. 23·9-10
अग्गइ कमलवावि सुमणोहर णं कामिणि सच्छायपयोहर ॥V. 12·7

The following stanzas illustrate the quality of original imageries employed in this poem :

रोमावलि वलि अंगि विहावइ थियपिपीलिरिंछोलि व नावइ ।V. 9.5
परिगलिय संझ तं णिएवि राइ। असइ व संकेयहो चुक्क णाइ।
हुअ कसणसवत्तिव मच्छरेण। सिरिपहयणाइं मसिखप्परेण।
हुअ रयणि बहलकज्जलसनील। जगु गिलिवि णाइं थियविसमसील।
IV. 4. 7-9

The poet is sometimes emphatic in his suitable illustrative proverbs as in the following lines :

महकव्वकईहु ताहंतणिय किर कवणकह।
किं उइइ मयंकि जोयंगणउं म करउ पह ॥ 1·2·9-10

रुक्खहो णामि फलु संबज्झइ। किं अंबइ आमलउ णिबज्झइ।
II. 3. 7

Dhanapāla is not absolutely free from blunders in this poem. He sometimes, fails to appeal to the good taste of the reader wherein he simply leads to obscenity as shown below :

अह फलहंतरेण दरिसिय गुज्झंतर देसइं ।
अद्धपयंधिआइं विलयाण व ऊरुपएसइं ॥
VI. 8. 3-4

YAŚODHARACARITA, NĀGAKUMĀRACARITA:

In the galaxy of poems in Apabhraṃśa, the *Yaśodharacarita* and the *Nāgakumāracarita* of Puṣpadanta stand quite supreme in so far as the style is concerned. In these poems, imageries are mostly logical and suitable. Very remarkable are the series of his similes, In the following lines a series of comparisons lead to the personification of the beautiful objects in nature :

जहि चलइं जलाइं सविब्भमाइं । णं कामिणिकुलइं सविब्भमाइं ।
भंगालइं णं कुकइत्तणाइं । जहिं णीलणेत्त णिद्धइं तणाइं ॥
कुसुमियफलियइं जहिं उववणाइं । णं महिकामिणि णवजोव्वणाइं ॥
1. 3. 5-7

The poet has great success in brevity through Rūpakas. He defines Māridatta in the following lines :

चाएण कण्णु विहवेण इंदु रूवेण कामु कंतीए चंदु ।
दंडे जमु दिणणपयंडघाउ । परदुंमदलण बलेण वाउ ॥
1. 5. 1-2

Puṣpadanta is adept in the art of impressing the reader.' In the following lines the illustrative proverbs go to prove beyond all doubts that violence cannot lead to bliss :

धयणाइं सिलायलि किं हवंति णीरस भोज्जि कहिं कायकंति ।
उवसमविहीणि कहिं होइ खंति परु मारंतहं कहिं होइ संति ।।
पियसंजोग्गु सग्गु किं सग्गसिरे कुडिलं विसाणायं ।
IV. 3. 2.

The description of old age, as pictured in the lines below, is very impressive :

तारुणिण रणिण दट्ठिं खलेण उगिंग लग्गि कालाणलेण ।
सियकेसभारु णं छारु घुलइ थेरहो बलसत्ति व लाल गलइ ।। 1·28

The poet sometimes refers to pertinent stories with a view to clear his points.[1]

The regular flow of finite verbs, as commonly met with in these poems, is a device for emphasis by drawing a series of similar impressions. The following lines illustrate the point :

सह णिवसामो सह विलसामो सह भुंजामो सह कीलामो ।II.1.11

सो सरइ व फुरइ व उड्डइ व सो बलइ व चलइ व वड्ढइ व ।। II.20. 1

The following lines impress upon the readers' mind the impure nature of human body by giving a number of similar attributes :

माणुससरीरु दुहपोट्टलउ धोयउ धोयउ अइविट्टलउ ।
वासिउ वासिउ णाउ सुरहिमलु पोसिउ पोसिउ णाउ धरइ बलु ।।II.11

While emphasising the beauty of ladies the poet gives a number of epithets in the following lines :

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[1] *Yasodh* II 9. The stories about Gopavatī and Vīravatī have been referred to. The first placed the head of her rival in a plate on the dining table of her husband. The horrified husband was killed by her.

उज्जलियाए पत्तलियाए सामलियाए कोमलियाए ।
सुहलियाए पियमहिलाए ॥ II. 1. 13-14

णं कामभल्लि णं कामवेल्लि णं कामहो केरी रइसुहेल्लि ।
णं कामजुत्ति णं कामवित्ति णं कामथत्ति णं कामसत्ति ॥1. 15.2-3

The author is very keen about dilating upon his favourite themes at great length. This practice, leads to redundant and inconsistent details in the descriptions. For instance, the king says about Abhayaruci :

तुमं रायउत्तो णं किं कोवि धुत्तो पुरं मज्झ पत्तो सढो गूढगत्तो 1.18.12

but he has already seen them जिणं दिक्खपत्तं भवाणंतपत्तं (I.18. 18) and further on in the same breath he adds:

अम्हारउ पुरवरु छुहपंकिय घरु किं आयउ कुमरीए सहुं ।
भणु दुरिय खयंकरु सवणसुहंकरु सकहंतरु भो कुमर महुं ॥
1. 18. 16·17

The author is sometimes abstruse while he compares concrete objects with abstract terms. In the following lines he describes Abhayamati as :

दिट्ठी कंति कित्ती सिरो संति सत्ती ।
मही बुद्धि, सिद्धी सुहाणं व लद्धी । जसाणं व सेणी गुणाणं व खाणी ।
सुहाणं व जोणी तवाणं व खोणी, दुहाणं व हाणी कवीणं व वाणी ॥
1. 18. 3-5

SUDARŚANACARITA

Nayanandi, the author of the Sudarśanacarita, lucidly explains his points. His illustrations are suitable and at the same time very impressive. In the following lines he tries to emphasise moral principles :

परवसुरयहो अंगारयहो ।
सूलहिं भरणं जायं मरणं ॥

इय णायवि जणो तो वि मूढमणो।
चोरी करई ण उ परिहरई॥ II. 11

The supreme nature of Kāvyarasa has been emphasised in the following verses :

नो संजादं तरुणिअहरे बिंबि आरत्तसोहे।
नो साहारे भमियभमरे णेव पुंडुच्छुदंडे।
नो पीऊसे हलि सहि ण तं चंदणे णेव चंदे।
सालंकारे सुकइभणिदे जं रसं होइ कव्वे। III, 1. 1-4

By means of Vyatireka, the unsteady nature of women has been impressed in the following lines :

पारयरस जइ सुइमुहे इह थिर होइ णिरत्तु।
तियहो चित्त पुरिसहो उवरि तो ण चलइ अणुरत्तु॥
VIII. 36. 3–4

The poetic imageries, sometimes tending to personification of the inanimate, have been successfully elaborated. In the following lines the personified picture of the Ganges has been given :

पप्फुल्लकमलवत्तें हसंति अलिवलयघुलियअलियइं कहंति।
दीहरक्ख मीणहिं मणु हरंति सिप्पियउडेहिं णहदिहि जणंति।
मोत्तियदंतावलि दरिसयंति पडिबिम्बियससिदप्पणु णियंति।
II. 12

But the Surasari of the poet (II. 1. 15) ought not to have been painted as a courtezan in the following line :

मंथरगइलीलए संचरंति वेसा इव सायरु अणुसरंति। II. 12. 8

In the following lines, poetic imagery is based on pathetic fallacy :

जाहें चरण सारुण अइ कोमल पेच्छेवि जले पइट्ठ रत्तुप्पल।
जाहें पायणमणिहि विचित्तइं णिरसियाइं णाहे ठियणक्खत्तइं।
जाहें लहइ जंघइ ओहामिउ रंभउ सीसाउ होएवि थिउ॥
IV. 2–3.

By means of the pathetic fallacy the poet elaborates Kāvyalinga in the following lines :

जाहें मज्झु किसु अवलोएवि हरि णं तव चरण चित्तगउ गिरि दरि ।
IV. 2.7

जाहें कंठ रेहत्तय णिज्जिय संख समुद्दे बुड्ड णं लज्जिय । IV. 3.4

A series of the figure, Sandeha, has been used in the following lines :

कि तारतिलोत्तिम इंदपिया कि णायवहू इहावइ थिया ।
कि देव वरंगणा किं च दिही कि कित्ति अमी सोहग्गणिही । IV.4

Lack of suggestiveness in style sometimes, makes the poet inartistic. While treating of the amorous sports, he should not have been so direct as he is in the following lines :

करइ वियार विविहअहिणव वरु णववहुआ विलज्जए ।
अह कामंधु पुरिसु जणु करइ तं परणेवच्छिज्जइ ।
सुदंसणो णियच्छए णियंसणं मणोरमा करेइ णीविबंधणं ।
Sudarś V. 9

The picture of contrast, as painted in the following lines, is a rare achievement of the poet :

तो सुहदंसणु चिंतइ सकज्जु अभया चिंतइ न रमिओ मणोज्जु ।
सुहदंसणु चिंतइ जलउ णारि अभया चिंतइ महु हुयसु हारि ।
Sudarś VIII. 31

जत्थ सिरी अणुहुत्त तहिं पि कयं पुणभिक्ख पवित्थरणं ।
लोहु ण लज्ज भयं णवि गारउ पेम्म समं तव चरणं ॥
X. 2.3–4

The poet has an impressive style by the use of an appreciable number of illustrative proverbs in this poem. Proverbs have not been so freely used by other poets. The following illustrations are to indicate the standard and nature of the proverbs in the *Sudarśanacarita* :

मिच्छत्तहो सिरे किं सिंग होंति । VI. 1.13.
करे कंकणु किं आरिसे दीसइ । VII. 2.3.
गए सलिलसमूहें पालिहिं बंधणु किं कुणमि । VII. 11.11
एक्कें हत्थें ताल किं वज्जइ, किं मारिवि पंचमु गाइज्जइ ॥VIII.3.3
पर उवएसु दितु बहु जाणउ सव्वु का वि सासुइत्त सयाणउ ॥
VIII. 8.4
दुद्धसुद्धि किं कंजइ पुरइ । VIII. 8.8
दइयावत्तु होंतु को वारइ । VIII. 21.10
विसभएण किं फणिमणि मुच्चइ । VIII. 21.11
णिहि दक्खालेवि मज्झु पइं लोयणु पुणु उप्पाडिय ॥VIII. 41.12
भणु कासु न दीसइ सत्तु मित्तु । VIII. 43.3
गोथणु चयवि सिंगु किं दुज्झइ ॥ XI. 8.10

Nayanandi is not always careful about the suitability of his imageries. In the following lines he describes Abhayā, a bad lady, and compares her with Rati, Sītā, and Indrāṇī.

तहो रायहो जगविक्खायहो अभयाणामें राणी ।
रइ कामहो सीया रामहो णं इंदहो इंदाणी ॥ II.4

THE KARAKAṆḌUCARITA

The *Karakaṇḍucarita* displays less fondness for imageries than the Apabhraṃśa poems, referred to above. The author of the poem is keen about the narration and as such the poem is generally bereft of poetic elaboration. It is not very common with the poet to take recourse to and develop the figures of speech. No doubt, a considerable number of metaphorical compounds are scattered throughout the work.[1]

Of the figures, Utprekṣā is common in the favourite descriptions. In the following lines the personified picture of a lake is drawn by means of this figure :

आवंतहो तहो अइदिहि जणंतु खगरावइं आवहु णं भणंतु।
जलकुंभिकुंभकुंभइं धरंतु तणहाउर जीवहं सुहु करंतु।
उद्दंडणालिणिउप्पलाइ वहंतु उच्छल्लियमीणहिं मणु कहंतु।
IV. 7. 2—4.

The comparison of the concrete with the abstract is found in this poem also. The following lines are to illustrate :

आसीस देवि सा गय तुरंति करकंडकित्ति णं विप्फुरंति।III. 9.7
दूराउ वहंती अइ विहाइ हिमवंतगिरिंदहो कित्ति णाइं। XII. 12.7

and this personified river is represented as speaking to the hero.[2]

THE KUMĀRAPĀLACARITA:

Hemacandra, the author of the *Kumārapālacarita*, shows no excellence in the field of imagery. He does not stand for figurative style even where he is purely descriptive. Some of his finest imageries are, however, recounted below.

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[1] *Karakaṇḍu*, see कम्मभुवंगमदमणमंत, संजम सरवर रायहंस, कोहहुआसणपउरवारि in I. 1; मुहकमल, अंसुजलु, दुहसायर, रणसायर in VII. 14; झाणाणल, कम्मरुक्ख in X. 27; कोहाइजलणविमद्दणमेह, कामकिराय, मोहभड, परसमय कयार, तवसिरि कामिणि, सिवकामिणि in Ix. 18.

[2] ibid. III. 12. 8-10.

The garland of Mallikā flowers, thrown in the sky, has been imagined by the poet as the moonlight in the bright half of the month. He describes the scene as follows :

कीइ वि किलंतकमविप्पवहरणा मल्लिआण मालाओ ।
महुसुक्कपक्खजुण्हापवव्व उप्पाविआ गयणे ॥
III. 52

The bee has been fancied to have taken bath in the juice of the lotus as shown in the stanza below :

निहायंतं कमलं भमरो नाइग्घिउं पिओच्छरिओ ।
अग्घायंतो कुमुअं अब्भुतंतो ' व्व मयरंदे ॥ VI. 10

The autumn has been depicted as a physician in the following verse :

विज्जुचलं महुरगिरो दिन्तो लच्छिं जणो छुहत्ताण,
भिसओ खुजहा सरओ दिसाण पाउस किलन्ताण । I. 9

At times the similes in the poem are conspicuous by their platitude only. In the following stanza the author observes in Svarṇaketakī, the mother, the daughter, the granddaughter, and the sister, of the makers of the garland :

जणणि मिअ धूअं नत्ति विअ सोअरं विवसहिं व ।
मालारीओ सिणेहा नवकंचणकेअइसुवेन्ति ॥ IV. 4

The symbolical and the metaphorical imageries of the poet explain Yogic practices in the following lines :

गंगहें जम्बुणहें भीतरु मेल्लइ सरसइ मज्झु हंसु जइ मिल्लइ ।
तय सो केत्थु वि रमइ पहुत्तउ जित्थु ठाइ सो मोक्खु निरुत्तउ ॥
VIII. 15

The poet describes a goose who falsely presumes that his shadow is his own wife and under this impression he forgets to eat the lotus-fibre. In the following couplet the poet depicts the pathetic condition of the bird by means of the figure Bhrāntimān.

न वुहुक्खिओ वि चक्को नियछाहिं निअवि णीरवीअ विसं।
निअपक्खवीजणेहिं वोज्जन्तो घरणिासंकाए ॥ VI. 5

A certain lover does not pick up the flowers of Lavalī when he is reminded of the hair of his beloved at its sight. The poet describes the scene by means of the figure, Smaraṇa in the following couplet.

कणहक्कसियालिकसणा लवलीगंधारिहा वि नोच्चिणिआ,
केणा वि कज्जलकणहं सुमरिअ कवरिं पिअयमाए। III. 55

While discussing the style of the *Kumārapāla-carita*. K, M. Munshi says, "But this later day specimen of the Kāvya is, but for stray flashes of poetic merit and some historical material, lifeless and pedantic. Hyperbolic praise, characteristic of courtier poets, mars the dignity of the whole poem, and is difficult to excuse in so versatile and great a scholar. It can only be explained by the fact that in the Pāṭana of Siddharāja, literary tastes and ideals had deteriorated.[1]"

THE JINĀLAṄKĀRA

The *Jinālaṅkāra* is by no means conspicuous by poetic style in as much as the use of figurative language is concerned. The author recounts a series of beautiful objects but does not elaborate their poetic significance. The following stanza is to illustrate this type of platitude in the poem :

चम्पका सलिला निम्बा नाग पुन्नाग केतका।
वस्सिका मल्लिका साला कोविदारा च पाटलि ॥ 195

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[1] Gujarata and its literature P. 48.

The author is very fond of exaggeration. In the following verse he exalts the hero :

सो सागरे जलधिकं रुहिरं अदासि।
भूमापराजिय समं समदासि दानं।
मेरुप्पमाणमधिकं च समौलिसीसं।
खे तारकाधिकतरं नयनं अदासि॥ 31

He refers to large numbers in order to impress the reader. Siddhārtha is said to be served by four thousand women and related to eight thousand persons.[1] While referring to the occasion when Siddhārtha entered the womb of his mother, the poet says that ten thousand worlds quaked.[2]

The illustrations, in this poem, are generally suitable as the following lines indicate :

यो मग्गपस्से मधुरम्बबीज छायाफलत्थाय महाजनानं।
रोपेसि तस्मिं हि खणेत्र तेन छायाफले पुणणामलद्ध मुद्धं॥ 29

Just as in the poems in Apabhraṁśa, the repetition of words of similar import is observable in this poem also. In the following verse the poet describes the Buddhas as :

सद्धेय्या ते चिन्तेय्या ते वन्देय्या ते पूजेय्या ते।
बुद्धा लोका लोके जाता नेतं पंथन्तेन॥ 188

THE JINACARITA

The *Jinacarita* is on an equal footing with the Jinālaṅkāra in respect of style. The easy way of recounting a huge number of things is often met with in this work also.[3] The author never intended to be copious in his treatment of the subject matter and as such his style has been generally bereft of figures in the narrative portions of the poem.[1]

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[1] *Jināl.* 33, 34.
[2] Ibid. 34.
[3] *Jin.* 22–26.

In the following verse, the poet discusses the nature of religion and identifies it with the sun :

महामोहतमं लोके धंसेन्तं धम्मभाकरं ।
पातुभूतं महातेजं धम्मराजोदयाचले ।। 2

His identification of wisdom with a maiden is very poetic indeed in the following couplet.

पञ्ञा वरङ्गना मह्यं संजाता मनमंदिरे ।
तोसयन्ती सब्बजनं वुद्धि गच्छतु सब्बदा ।। 458

The imagery in the following couplet, to illustrate the cordial relations of wild beasts is original and quite snitable :

मिगामिगिन्देहि समागमिंसु ।
पुत्तेहि मातापितरो यथेव ।
नावा विदेसं पि गता विदेसं ।
गता व कंडं सरभंगसत्थु ।। 100

The scope of the objects of comparison is unlimited as seen in the following couplet wherein the author describes the Buddha :

जंगमो हेम मेरू व रत्तकंबललंकतो ।
विमलो पुण्णचंदो व तारका परिवारितो ।। 356

THE UṢĀNIRUDDHA, KAṂSAVADHA

The ornamentation of language in the *Uṣāniruddha* and the *Kaṃsavadha* is modelled in the classical spirit. It is, of course, true that the author of these poems has no claim to rank with poets like Pravarasena, Vākpatirāja or authors of Sanskrit

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[1] *Jin.* 4.

Mahākāvyas. He depends very much for his style and form of the poems on the poetry of the classical age.

In the following verses the poet draws a personified picture of the moon :

पेक्ख चंदाणणो चंदं मंदं चिअ समुग्गदं ।
विमलेण मुहेणं दे णिज्जिअं लज्जिअं विअ ॥ IV. 54

गवक्खरंधगाहन्त मोहाली कुसुमांजलि ।
उग्गओ रइणच्चस्स सुत्तहारो सुधाअरो ॥ IV. 52

The *Kaṃsavadha* also has very beautiful imageries based on the personification of the inanimate.[1] The host's part played by young trees has been fancied by the poet as follows :

अदिहीण कुणंति पज्जकज्जं पअलंतप्पसवासवोदएहिं ।
इह णिक्खुडवाडबालरुक्खा सुहपणिहं च रवेहि कोइलाणं ॥ II.50

The author has sometimes drawn vivid and illustrious pictures by means of his imageries as in the following couplets :—

अह सिहरणिहे भुए विडविसरिच्छघणुच्छडे वहंतो ।
घणरणकुदुओ पुणो वि वाणो पअलइ जंगमविंझसेलकप्पो ॥ III.1

वेरं जे हिअअठिअं वहंति ताणं वत्ताइं मइलदमाइ होंति ताहे ।
रुक्खाणं सइ णिअकोडरप्पडिट्ठो पुप्फाइं दवदहणोहि वाअएइ ॥
III. 39

The poet gives a visible shape to women's vanity by comparing it with winter in the following stanza:

विरदे मदे विरहिणीण ताणतो पअडेइ विग्गहमिमो कुमारओ ।
पसमं गअम्मि सिसिरम्मि तक्खणं कुसुमं पआसइ हि चूदपादवो ॥
IV. 43

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[1] *Kaṃs* II. 47, 49.

The stanza is generally a complete sentence in these poems. But sometimes verses more than one have a single finite verb. In the *Setubandha* there is a good number of Yugmakas.[1] There is a Viśeṣaka laso (IV. 17-19). In canto II there is a Kulaka consisting of the first 36 verses. The *Gauḍavadha* is quite conspicuous by its sentences running in more than one verses. From Yugmakas of two verses, the poet has ranged to the Mahākulakas—the highest number of stanzas in one of them being 146.[2]

In Apabhraṃśa poems, a Kaḍavaka is a unit of stanza. Each Kaḍavaka generally consists of many sentences. But the love for epithets and the consideration of the sufficiency of the participles have sometimes precluded the introduction of finite verbs where it is ordinarily needed. It has not been deemed necessary to bring in finite verbs in all the feet of Kaḍavakas. The following lines are to illustrate the point :

पणविप्पिणु जिणु तइलोयबंधु दुत्तरतरभवणिव्वूढखंध।
भव्वयण-वयण-पंकय-पयंग कयकसणमोहतिमिरोहभंगु ॥
णीसेसभरिय भुवणंतराल उक्खयदुक्कम्मतरुमूलजालु।

Bhaviṣy. I. 1.

सो वि मच्छु पेक्खिऊण सुद्धभाव छंडिऊण।
तावतेण दुद्धरेण वद्धमाणमच्छरेण ॥
मल्लगंठि बंधिऊण खग्गधेणु कड्ढिऊण।
तं पि जाणु छंडिऊण रोसएण धाविऊण ॥

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[1] See I. 13-14, III. 1-2, 49-50, 51-52; IV. 42-43 etc.

[2] *Gauḍ*. 513-658.

राणिया तुरंतएण दिएण झंप कुद्धएण।

Karakaṇḍu, VII. 10. 1-5

The finite verb is sometimes sillent but its absence, no wise, diminishes the lucidity of sentences.[1] The *Kumārapālacarita* also contains a number of sentences which are grouped in Yugmaka, Viśeṣaka. Kalāpaka, or Kulaka.

In the *Jinālaṅkāra* there is a large number of sentences completed in a group of stanzas.[2] The *Jinacarita* has a number of sentences which are interlinked with the preceding stanzas and are to be grouped together. The following stanzas are to illustrate :

रत्तमेघो पटिक्खन्न हेमविज्जु व' भासुरं।
नीहारित्वा सुरत्तम्हा चीवरा दक्खिणाकरं।
भूमियाभिमुखं कत्वा कस्मा परमिभूमिया।
अन्नादित्वा निदानेवं निस्सदासी' तिभूमिया।
मुंचापिते रवे नेकसते मेघरवे यथा।
बुद्धनागबला नागं जानूहि सुप्पतिट्ठितं॥

Jin 260–262

Even in the last phase of Prakrit literature viz. in the *Kamṣavadha*, and the *Uṣāniruddha* there are sentences running through a number of stanzas.

COMPOUNDS

Compounds, in these poems, lead to brevity no doubt, and the grace that they add to expression is indeed appreciable. But long compounds are definitely obstructive bars in the way of understanding the meaning. Pravarasena, in the *Setubandha*, is very fond of long compounds. There is a considerable number of verses (to the extent of seventy) of which each line is made of a single compound. The following verse may serve as an illustration :

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[1] For example see *Yaşodh*. I. 3. 5-11-

[2] *Jin* 8–10, 16–17, 29–30; 32–33, and 46–47 etc.

दरफुडिअसिप्पिसंपुडपलोट्टसंखमुहभरिअमुत्ताणिअरं ।
मारुअदूरुच्छालिअजलभरिअद्धवहपडिणिअत्तजलहरं ॥

Setu II. 21

Occasionally such verses are placed together in succession in the concluding portion of the dignified descriptions.[1] Long compounds have been used by the poet with the intention to impress seriousness also. While painting the condition of Sītā in Laṅkā[2] and describing the scene of her sighting the head of *Rāma*[3], the poet takes recourse to long compounds. Such big compounds have been freely used in the descriptions relating to tense situations[4] and grandeur[5].

But Pravarasena does not always use long compounds. He has generally avoided their use in painting the scene of war from canto XIII to XV in the *Setubandha*. There is no dearth of the stanzas in the poem which conspicuously lack in compounds or have only small compounds. There is significant lack of long compounds in the verses containing speeches[1].

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[1] V. 81–87 conclusion of the description of the agitation of the sea
VII. 65–69 Do Do Do
VIII. 67–69 Do Do of the construction of the bridge.
XIII. 93–98 Do Do of the war with Indrajit.

[2] *Setu* XI. 39–50

[3] Ibid. XI 61–62

[4] *Setu* XIII. 74–77, 20–26, and 79–99.

[5] Description of ocean in canto II and Suvela in canto XI in the *Setubandha*.

Vākpatirāja, in the *Gauḍavadha*, has freely used long compounds but he can, no wise, be compared with the author of the *Setubandha* in this respect. Long compounds, in this poem, generally abound in the portions where the author is engaged in the treatment of the hymn to the goddess of Vindhya, descriptions of the landscape, seasons, churning of the ocean and morning etc. The philosophical discourses and invocations to deities in this poem are generally devoid of long compounds[2].

The application of long compounds is on the decadence in the subsequent poems. The poets of Apabhraṃśa have ever borne in mind that they were writing for the masses primarily and with this view they generally avoided long compounds in their writings. The aversion to long compounds has been referred to by Nayanandi in the following line :

मा लवेसि गउडी हिंदोलउ महु या सुहाइ भणाइं भावालउ ॥

Sudarś VII. 2. 11

These poets have always been easy in their expressions except for the hymns to deities and for grand descriptions wherein they have made efforts to harmonise the expressions with the majesty of the theme.

The two Pāli poems, viz. the *Jinacarita* and the *Jinālaṅkāra* are devoid of long compounds. The

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[1] *Setu* III and IV. 20–50

[2] *Gauḍ* 857–1006

Jinacarita, however, displays a slight tendency of its author for compounds which are generally very small.

Hemacandra and Rāmapāṇivāda, in their poems, stand for easy language and avoid compounds except in descriptions wherein very big compounds have been used. The portions relating to the philosophy of life in the *Kumārapālacarita* and dialogues in all the three poems contain a few compounds only.

THE USE OF DEŚĪ WORDS

Although these Prakrit poets have chosen the language of the people as different from the language of the cultured few i. e. Sanskrit, it is quite strange that they have introduced only a meagre number of Deśī words[1] in these poems. It appears that they have looked into the dictionary of Sanskrit rather than the stock of the then popular words. The language, used in these poems, is the form of the literary Prakrit, Pāli or Apabhraṃśa. The Apabhraṃśa poets, however, have been somewhat more inclined towards using Deśī words. The use of onomatopoetic words is quite appreciable in the Apabhraṃśa poems.[2] These words generally come in series. In a single Kaḍavaka of the *Sudarśana-*

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[1] Specimens of the Deśī words may be seen from the glossary at the end of books.

[2] See the glossary at the end of poems.

carita as many as 25 of such words have been used.[1] These onomatopoetic words often denote the sounds of animals, birds, weapons, and musical instruments. Some of these words have originated from the sound produced in course of doing some action.[2] The alliterative value and the picturesqueness of these onomatopoetic words in the Apabhramṣ́a poems is considerable.

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[1] घावि घावि हणु हणु भणंति चाउद्दिसु णिसियर किलिकिलंति ।
चाउद्दिसु रूंडइं दडदडंति चाउद्दिसु मुंडइं हडहडंति ।
चाउद्दिसु पायव कडकडंति चाउद्दिसु अजयर तडतडंति ।
चाउद्दिसु सुगया गुलगुलंति चा उद्दिसु महुलिह रुणुरुणंति ।
चाउद्दिसु घुघुया घूघुवंति चाउद्दिसु सेरिह सूसुवंति ।
चाउद्दिसु वायस करयरंति चाउद्दिसु मंडल थुरहरंति ।
चाउद्दिसु वानर कुलकुलंति चाउद्दिसु मयगल गुलगुलंति ।
चाउद्दिसु फलियल सलसलंति चाउद्दिसु करहसु फिक्करंति ।
चाउद्दिसु हुयवह जलजलंति चाउद्दिसु लोहिय झलझलंति ।
Sudarś. Carita XI. 15. 4–12

[2] तडत्ति, कडत्ति, चडत्ति and घडत्ति etc. in *Yaśodh.* II 37.

Chapter XI

CONCLUSION

The Mahākāvya has been the literature par excellence in Sanskrit and Prakrit. The Mahākāvyas, particularly the later ones, in Sanskrit were meant for the study and relish of the great Pandits only who had leisure and possessed mental acumen for fathoming the deep and subtle beauties contained in each verse of the poem. This has not been the case with other forms of literature as they were ordinarily meant for a lower order of readers also. Under such circumstances the Mahākāvyas provided a specimen of artistic poetry in respect of figures of speech, suggestiveness, metres, and emotions. S'lesa and Bandha have found an important place in these poems.

If the aim of poetry is to raise the reader above the mundane sphere, it is most successfully fulfilled in these Mahākāvyas. With the heroes of these books the reader moves in the world of superhuman and feels along with them the immensity of human potentialities. There is a dignifying effect and elevating experience achieved in these works of art.

The Mahākāvyas were not written merely for relating incidents. Narration has not been their main aim. Into the pattern of their stories there is interwoven pieces of richest poetry in the form of the description of all that is great and grand in nature, and human creations as also many things that arouse our sympathies. These descriptive pieces fill to overflowing the human heart and awaken the readers' susceptibilities which otherwise might have lain dormant.

There is a maxim in Sanskrit—

कथापि खलु पापानामलमश्रेयसे यतः ।

This principle has been adhered to by the authors of the Mahākāvyas. With this governing principle in mind the poets have composed works wherein nothing sordid has been wilfully selected for characterisation, description or narration.

Doubtless the poems activate the readers for a nobler life as comprehended by Mammaṭa in the following words :—

रामादिवत् प्रवर्तितव्यं न रावणादिवत् ।

The *Setubandha* may be pointed out as one of the most successful Mahākāvyas in both Sanskrit and Prakrit. The author of this poem has a supernatural vision to comprehend the incomprehensible. The description of mountains and ocean as also of the uprooting and carrying of the former to fill up the latter marks the highest flight of poetic fancy in ancient Indian literature. The poem has been done in an inimitable style.

The *Gauḍavadha* is another monumental work in Prakrit. It represents a panoramic view of the whole of our country and the author appears to have the idea of impressing upon the reader a picture of national integration. The Vindhya-hills, Magadha, Vaṅga, Koṅkaṇa, Rajasthana, Panjab, Himalyan regions—all presented serially in one poem give an enchanting sense of national unity. The author deserves his laurels on the production of such a work, specially in view of the fact that it is semi-historical.

The Prakrit poems have considerably enriched Indian poetry. In the first place let us take the form. The type of Carita-literature developed by the Prakrit poets is unique in its kind and it has served as a model for the later poems in Provincial languages. Śānta Rasa has been fondly developed in the Caritakāvyas. In respect of other Rasas also a novel variety of Uddīpana and Ālambana Vibhāvas is traceable.

These poems have generally suffered from one defect, viz. the influence of the court-atmosphere in which they were composed. That is the main reason leading to the prominence of the emotion of love as portrayed in the poems. As for example, Canto VI of the Śiśupālavadha contains the description of the seasons. The author views nothing in seasons except the element of love to delineate. The Prakrit poems have a better record in this respect. They attach less importance to the affairs of love.

The court-atmosphere has influenced the peoms in other ways also. The story in the Mahākāvya has its scope limited to the capital and to the people residing there. Not much has been narrated about the common man, their ambitions and aspirations. It has been a serious omission in the Sanskrit Mahākāvyas. As it has been shown elsewhere, the Prakrit poems specially in Apbhraṁśa have dealt with this element in their descriptions.

As the analysis of the Mahākāvya form shows, there has been only slight deviation from the recognised norms. The poets for better results might have followed the rules of definitions less strictly.

The competitive spirit of excelling some predecessor has sometimes proved a handicap to authors of the Mahākāvyas. Māgha in the Śiśupālavadha has suffered from this inasmuch as he takes upon himself to excel Bhāravi on points which are the latter's speciality.

The Mahākāvyas in Sanskrit and Prakrit present a pleasurable and useful reading. If one wants to look around our world with the poet's eyes he must have his training through a perusal of these poems. The greatest value of these poems lies in providing us with a key to the rich treasure of Indian arts. After going through these works, the reader can comprehend and appreciate the beauty of architecture, sculpture and paintings of ancient India.

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